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JANUARY 10, 1941

Third Transcontinental Tour 1941-1942

NICHOLAS
KOSTRUKOFF

Conductor



of Gen. Platoff
DON COSSACK
Russian Male Chorus

First New York Recital at
Carnegie Hall, December 29, 1940
Triumphant Sell-Out

COMPLETE UNEXPURGATED NOTICE

NEW YORK TIMES, DECEMBER 30, 1940.

**COSSACK CHORUS
AT CARNEGIE HALL**

General Platoff Group of 28
Male Voices Presents Its
First Concert Here

Turbulent demonstrations of approval on the part of a large audience followed every number presented by the General Platoff Don Cossack Chorus at its first New York concert last night in Carnegie Hall. The ensemble, consisting of twenty-eight male voices under the direction of Nicholas Kostrukoff, made its American debut last year at the San Francisco World's Fair, and since then has concertized extensively in this country.

Founded in 1926, the group had given nearly 4,000 concerts in Asia, Africa, Australia and South America before coming to the United States. It is named after the nineteenth-century Cossack officer and music patron, who encouraged singing in the army and became an idol of his people.

In a program composed of sacred numbers, Russian folk songs, and Cossack tunes and dances, the chorus worked with an infectious enthusiasm, proving itself the equal of any organization of the kind heard in this city in recent years. Like all Russian choruses it reveled in vivid dynamic contrasts. There were the usual falsetto tenor effects, the expected deep tones peculiar to Russian basses, and the sonorous humming that all such Russian choral organizations favor.

These factors in the group's manifestations have been duplicated, but not excelled here, hitherto.

The chorus with the its resonant, finely trained voices, could move with ease from the most ethereal pianissimi to exuberant, full-throated masses of sound of thrilling power. In the prolonged diminuendo and crescendo that made up Gretchaninoff's "Lord Have Mercy," the command of tonal gradations was of an exemplary nature. A waltz by Fogel was sung with exceptional rhythmic charm. An elegy in which the booming of bells was imitated with sensational realism had to be repeated, as did a patriotic Cossack number, "In 1893," in which the singing was punctuated with wild shouts and shrill whistling after the native custom in music of this type.

In both the religious and the folk selections the chorus moved with secure technique. All of the offerings were given "a capella" and were absolute in intonation even in the most difficult passages. The attacks and releases were of the sharpest and the blending of tone was all that could be asked.

A. Koupchinsky and B. Riaboukha, tenors; A. Zakhartchenko, bass-baritone, and the other soloists proved competent in their contributions, as did S. Tavasieff and B. Ivanoff, the dancers in the "Les-ginka" number, in which the dance music was supplied by the chorus. Several of the members of the organization participated in another dance, a "Kozatchok," at the end of the evening. Colorful native costumes, which were changed after the initial group of sacred selections, added to the picturesque qualities of the proceedings. Mr. Kostrukoff held his forces well in hand, conducting in a direct, unostentatious manner, but with authority and precision throughout the extremely successful event.

N. S.

"Proved itself the equal of any organization of the kind heard in this city in recent years."

(N. Y. Times)

"Turbulent demonstrations of approval on the part of a large audience followed every number.

"Full-throated masses of sound of thrilling power . . . Sang with infectious enthusiasm and exceptional rhythmic charm . . . Absolute intonation even in the most difficult passages.

"Mr. Kostrukoff conducted with authority and precision throughout the extremely successful event."

N. Y. TIMES

"Won a warm welcome from a capacity audience.

"Spirited dancing . . . Expressive singing, Accuracy of intonation, absolute precision of attacks.

"The choristers provide color for the eye as well as for the ear; they wore blue tunics for the first group, bright red tunics for the second and white tunics for the third.

"Instant responsiveness to Mr. Kostrukoff."

N. Y. HERALD-TRIBUNE

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VICTOR RECORDS TO BE RELEASED SHORTLY

MUSICAL AMERICA

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January 10, 1941

Subscription
\$3.00 Per Year

Music Teachers Meet in Cleveland

The National Association of Schools, American Musicologists and Phi Mu Alpha Convene in Conjunction with Teachers

Elect New Officers

Opportunity of United States to Build American Culture and Keep Art Alive in Time of War Is Keynote Stressed at Forums and Discussions

By WILMA HUNING

CLEVELAND, O., Jan. 4.

HE sixty-second annual meeting of the Music Teachers National Association was held in conjunction with meetings of the National Association of Schools of Music, the American Musicological Society and the Phi Mu Alpha Fraternity, at Hotel Statler from Dec. 27 through 31. Practically every state was represented in the country-wide attendance. Figures show that over 1200 delegates from practically every state in the Union were present to take advantage of the comprehensive program planned by the local committee under Russell V. Morgan, chairman and Arthur Shepherd, chairman of the program committee.

Officers elected for 1941 are: Glen Haydon, of the University of North Carolina, president; Carlyle Scott, of the University of Minnesota, vice-president; D. M. Swarthout, of the University of Kansas, secretary; Oscar W. Demmler, of Pittsburgh, Pa., treasurer, and Theodore M. Finney, of the University of Pittsburgh, editor.

Minneapolis was chosen for the convention of 1941.

The opening meeting was a joint session of the MTNA, NASM and AMS, and was launched musically by a new Fanfare by Philip Greeley Clapp, played by a brass choir, co-directors J. Leon Ruddick and Alois Hruby. The address of welcome by Honorable Harold H. Burton, Mayor of Cleveland, inadvertently struck the key-note of several addresses later in the program. Mr. Burton referred to the history of the political experiment of this section from the early days, when it was settled originally on a land grant of the Connecticut Land Company, called the Western Reserve, which has flourished in true democratic fashion; with a mixed population of many nationalities, each contributing to the life of the community in the rich and varied cultural institution of the section, and living in peace as friendly neighbors with our Canadian cousins.

Fowler Smith, president of the Music Educators National Conference, urged the cooperation of all agencies in the coordination of all fields of study. By general participation the schools and private teachers have a unique opportunity to build a structure of culture that is truly American.

(Continued on page 4)



Geoffrey Landesman

A General View of the Annual Banquet, Held in the Ballroom of the Hotel Statler on Dec. 30

* * * * *
At Right, Dr. Glen Haydon, Newly Elected President of MTNA, Who Succeeds Warren D. Allen



INTER-AMERICA DAY OF MUSIC PLANNED

To Be Inaugurated as Part of 1941 National Music Week Observance

An Inter-American Music Day—said to be the first cultural project of this nature—is to be inaugurated as part of the 1941 National Music Week observance. C. M. Tremaine, secretary of the Music Week Committee, stated that the idea is to be introduced in support of the Government's "Good Neighbor" policy in the Western Hemisphere and as a means of furthering mutual acquaintance with each other's music between the North American countries on the one hand and those of South America on the other.

The dedication of a day to this purpose has been warmly endorsed by Dr.

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LEAGUE PROPOSES COMPOSERS THEATER

Plans Submitted at First National Convention of Group in Town Hall

Plans for a Composers Theater, intended to follow the musical trend in the American theater today as a form of native opera, were proposed on Jan. 4 before the first national convention of the National Committee of the League of Composers in the Town Hall Club.

According to Douglas Moore, professor of music at Columbia University, who read the proposal to the group, this will be the first time the work has been extended to the national field, although the League has been active in encouraging the writing and production of dramatically effective plays with music. The committee elected four of

(Continued on page 8)

TWO COMIC OPERAS ARE REVIVED AT METROPOLITAN

Donizetti's 'Don Pasquale' and 'Daughter of Regiment' Return to the Active Repertory Under Auspicious Circumstances

Baccaloni Has Debut

Buffo Basso Warmly Welcomed In His First Two Roles—Bidu Sayao Heard as Norina—Lily Pons Plays Drum as Vivandiere—Papi Leads Both Works

By OSCAR THOMPSON

"BACK to Donizetti" might be this season's motto for the Metropolitan. Whereas the son of Bergamo has been represented exclusively by 'Lucia di Lammermoor' in most recent seasons, there has now been written into the record an instance of three Donizetti works having performances within eight days. One of these, of course, was the omnipresent 'Lucia'. The others were 'Don Pasquale' and 'La Fille du Regiment', revived on successive Saturday afternoons. This was by no means the first time that three Donizetti operas have appeared in the active list of a particular season; but it might require painstaking research to find a similar instance of three being crowded into a little more than a week.

Audiences Appreciative

Both of the newly-revived comic operas were rousing welcomed. Though neither has been able to maintain itself in the Metropolitan's repertoire for more than a season or two at a time in the past, the indications were that each had scored an unexpected success at its 1940-41 re-entry. In both cases a considerable measure of that success undoubtedly could be attributed to the presence on the stage of the Metropolitan's most important acquisition since it acquired Kirsten Flagstad. Not in memory has the company possessed a buffo basso of the gifts and personality of Salvatore Baccaloni, who made his first appearance in the title role of the 'Don Pasquale' revival of Dec. 21 and his second as Sergeant Sulpice in the return of 'The Daughter of the Regiment' on Dec. 28.

Two of the Metropolitan's light-voiced sopranos also contributed of their best to these revivals. Never has Lily Pons been more successful than she was as the vivandiere of 'The Daughter of the Regiment'. The same may be said for Bidu Sayao as Norina in 'Don Pasquale'.

Both operas were conducted by Genaro Papi, and he, too, surpassed himself, particularly in his crisp musical direction of 'Don Pasquale'. Désiré Deffrère's handling of the stage for this

(Continued on page 6)

MTNA CONVENTION SEES AMERICA AS REFUGE OF ART

(Continued from page 3)

Dr. Howard H. Hanson, president of NASM spoke on the subject "Fifth Column in American Music", changing his speech from the original program, because of the keen interest in the problem confronting composers in the present ASCAP situation. Mr. Hanson outlined the composer's long struggle for compensation for public performance of his works. He stated that from the passing of the American Copyright Law in 1897 until 1914, no payments were made to the composer for any public performance of what was legally his. He regretted the failure of arbitration to date and hoped for an early settlement of the differences of opinion and for the establishment of the American way in music, ending with "Democracy can become a working and living reality only if there is a spirit of cooperation."

Marie Simmelink Kraft, mezzo-soprano, sang three songs by the well-known Cleveland musician and critic, Herbert Elwell: "The Road Not Taken", "Le Pays des Enfants Joyeux", and "All Foxes", with the composer at the piano. The performance was cordially applauded.

Carleton Sprague Smith, president of the American Musicological Society, defined the scientific approach of the musicologist as "words without music," credited them with discovery of jazz, and added a reminder that the research of tomorrow is based on the music of today. He suggested an exchange of the folk music of North and South America for a better American understanding.

Allen Talks on "Arts and the Man"

Dr. Warren D. Allen, president of the MTNA, addressed delegates. His subject was "Arts and the Man," contrasting this Ohio region, the Western Reserve, where we, from all parts of the country, meet today, with Vienna in the time of the Ordinances of 1787. Two great frontier monuments of social art were contrasted—the Viennese musical monument and the cultural wilderness of the Ohio region of 1787. The latter was granted territory to build a new community with the stipulation of a rule forbidding slavery. No such rule had ever been made previously for any section of the earth.

The Viennese laboratory in which new techniques were united, was a musical monument of 1787, and was also unique. On one side Mozart's "Don Juan", on the other, some new music under old names, sonatas and symphonies, by Mozart, Haydn and others. The Ohio region provided a laboratory for the political experimentation of a polygot of nationalities—Vienna provided for musical experimentation. There were no musical arts in Ohio,

and no political arts in Europe. The Old World voiced its revolt against cruelty and privilege in "Don Juan", "Barber of Seville", "Fidelio" and "William Tell". Variety was sought for, but not at the expense of unity. Composers tried to obtain unity in music by selecting materials which were compatible. In the New World, two statesmen, Sir Charles Bagot and Richard Rush settled the boundary line between Canada and the United States—an artistic agreement by compromise—and it holds today. Beethoven made an impassioned appeal for human brotherhood and universal peace in his last symphony.

The cultural mecca of 1787 has become a cultural desert, but the cultural wilderness of 1787 has become a refuge for culture today. The way of life laid down for the Ohio territory has spread and must spread still farther in this hemisphere. Our forefathers sought the kingdom of cooperation, and all this wonderful music has been added unto us—their children. "Let us seek, as teachers of art, so to preserve our heritage that long before 1987 the whole world may learn that Arts not Arms make the man."

Half through the meeting all joined in singing the Bach chorale "A Stronghold sure our God is he" accompanied by the brass choir under the direction of Albert Riemenschneider of Baldwin-Wallace College of Berea, O. The meeting closed with the singing of the chorale "From Heaven Above."

Sunday afternoon and evening the delegates were entertained in the beautiful area surrounding University Circle, The Church of the Covenant, the Museum of Art, Wade Park Manor and Severance Hall. At the Church of the Covenant, Arthur Poister, organist of Oberlin, played a group of Bach's chorales and preludes, and four choirs presented music from the Anglican, Evangelical, Greek Orthodox and Jewish liturgies. Participating were the choirs of Western Reserve University, under James Aliferis; the Euclid Avenue Temple Choir under Erwin Jospe; the Choir of St. James Episcopal Church under Walter Blodgett, and the Church of the Covenant Choir under Charles Allen Rebstock.

Special Exhibits Shown

Special exhibits of the famous flute collection of Dr. Dayton C. Miller and music manuscripts dating from 1100 to 1525, from the collection of Otto F. Ege, of the Cleveland School of Art, and old instruments from the Charles G. King, Jr., collection were on display at the Museum of Art. Here too, Dr. Manfred Bukofzer of Western Reserve University, and Maurice Kessler of Oberlin, directed a program of Renaissance and Baroque secular music. The auditorium was much too small to accommodate all who were interested in this rarely heard music.

After a supper party held at Wade Park

Manor, a program of American music by the Cleveland Orchestra and the Cleveland Philharmonic Chorus, was directed by Rudolph Ringwall, associate conductor, in the absence of Dr. Rodzinski, who was ill. The delegates almost filled beautiful Severance Hall and warmly applauded the program, which included Samuel Barber's Overture to "A School for Scandal", Walter Piston's engaging Suite from the Ballet "The Incredible Flutist"; two movements "The Lone Prairie" and "The Old Chisholm Trail" from Arthur Shepherd's "Horizons" Symphony No. 1; and the recently completed Folk-Song Symphony for chorus and orchestra by Roy Harris, which was given its first performances anywhere the previous Thursday and Saturday, as an outstanding event of Cleveland's symphony season. Mr. Shepherd and Mr. Harris were given an ovation, which they shared with Mr. Ringwall, the orchestra and chorus.

On Monday morning the program was divided into section meetings of varied branches: "College and University Music" with Rudolph Ganz as chairman, Mr. Ganz spoke on "The Professional School and its Function"; Paul Henry Lang, of Columbia University, on "The Department of Music and its Function"; "Musicology and Performance" by Glen Haydon, of University of North Carolina. A panel discussion followed.

Theodore M. Finney was chairman of the meeting on Radio Music. G. W. Wiebe read a survey, interpretation and evaluation of school broadcasts at Ohio State University. Ernest La Prade, of NBC, and Jerome B. Wiesner, of the Music Section, Library of Congress, spoke on "Training for Radio". A third group concentrated on "Music in the Everyday Life of Our Juniors", with June Weybright, of St. Louis, chairman, heard Stanley Chapple, of Boston; Florence Graybill Forest, of Pittsburgh; Helen M. Hannen, of Cleveland; Elizabeth Ayres Kidd, of Winnetka, Ill.; and John Grolle, of Philadelphia.

The General Session which followed, was titled "Cooperation in the Music World": discussions of the contribution music can make toward better understanding and cooperation among nations.

Edwin Hughes, president of the National Music Council, the organization formed last April, which now includes twenty-five musical organizations with a membership between 500,000 and 600,000, said "Musicians must be alert to protect their rights during the period of national defense. It is quite possible that legislation or regulation from Washington may take on a character that will render unified action by all music interests of the country necessary, in order to preserve for music its rightful place in our national scheme." Mr. Hughes said the Council is cooperating with the War Department at Washington in organizing musicians in the Army to lead musical activities

designed to maintain the morale of the soldiers.

Carleton Sprague Smith, who recently returned from a four-months tour of South America, gave an interesting discourse on his experiences and his conclusions. He told of the wealth of folk music in all parts of the continent; the rich heritage of folk music in Venezuela; and the Brazilian, which he found the most interesting from the musical standpoint. He stressed the fact that the Negro has not been assimilated in Brazil, some African is still spoken. He spoke of the influence of Villalobos and his work with school children of Brazil and his unorthodox method of conveying notes of the scale by finger positions to large groups of children—and getting results! Mr. Smith's advice was "Don't make goodwill tours to South America. Show restraint. There you will find much folk and popular music and a growing school of music of great interest." He said our South American neighbors have more curiosity about Benny Goodman, Duke Ellington and George Gershwin than about our serious music. To develop Pan American relationships, thought should be given to the interchange of scholarships and fellowships in the field of music.

Stanley Chapple then spoke on the tradition of choral music in England—of the great number of organizations of non-professional choral societies and the opera produced at Sadlers Wells, where young singers have opportunities. Mr. Chapple also has some interesting ideas on doing something about ambiguous terminology in music.

Goldovsky Substitutes for Graf

Boris Goldovsky spoke on "Why Not Opera in English," in the absence of Dr. Herbert Graf, of the Metropolitan Opera Company, whose subject was to have been "Operatic Training as a Lesson in Cooperation."

The meeting closed with a short talk by Laura Boulton on her research work and recording of ancient folk melodies recently carried on among the Mexican Indians. "The result of such work, which carried on under friendly official and unofficial cooperation, makes for a better understanding and friendly relations," concluded Miss Boulton.

Monday afternoon section meetings were devoted to Dance Music, Catholic Music, Chamber Music and Forums for Voice and Instruments.

Arthur Prichard Moor, of Adelphi College, Garden City, N. Y., was chairman of the meeting on Dance Music, and discussed "How Does Dance Music Affect Music in the United States?" Mr. Moor then introduced the Director of the American Ballet School of New York City, Lincoln Kirstein, who discussed the subject from two angles—"What Does the Dance offer to Music" and "What Do Dancers Need from Musicians." Lionel Nowak,



At the National Federation of Music Clubs Luncheon, Notables at the Speakers Table Were (Left to Right), Edwin Hughes, a Former President of MTNA; Mrs. Crosby Adams, Noted Music Teacher; Fowler Smith, President of MENC; Dr. Glen Haydon, Newly-Elected President of the MTNA; Mrs. Warren D. Allen, Wife of the Incumbent President; Ernst Krenek, Composer; Adella Prantiss Hughes, Cleveland Concert Manager, and Mrs. Vincent Hilles Ober, President of the Federation



Four of a Feather Converse Between Forums (Left to Right): Boris Goldovsky, Conductor and Speaker; Ernst Bacon, Otto Luening and Quincy Porter, Composers and Participants in Many Convention Events

Photos by Geoffrey Landesman

ORCHESTRAL, CHORAL AND RECITAL EVENTS MARK MEETING

Musical Director for the Humphrey-Weidman Studios of New York City, made pertinent comments and dancers from the American Ballet School and the Humphrey-Weidman Company, illustrated these talks.

The Catholic Music session attracted one of the largest groups. Sister Alice Marie, O. S. U. of Sisters College, Cleveland, presided and in introducing the program spoke of the Gregorian Chant as the true basis for church music, and of the high function of church music as praying through music. Church music must be a true art, have the character of universality and the power to raise men's hearts. She concluded with the reminder that the text comes first, the music next.

Msgr. John R. Hagan, superintendent of the Catholic Schools of Cleveland, stressed music education for all children. He urged careful selection of teachers, saying that preference should be given to the teacher with cultured background and experience, adding he considered the greatest need in school music is a better background for all teachers. A choir of seventy voices, from St. Ann's Church of Cleveland Heights, Frank D. Parisi, conducting, sang a program of three groups of Liturgical Music, the first a group of three Gregorian Chants, the second, three in polyphonic style, and the third a group of modern music. A clinic on Boy Voice, was conducted by Mr. Parisi, and Sister Mary Agnes, S. S. J., Mount St. Joseph Teachers College of Buffalo, read a paper on "Chant and The Child."

Walden Quartet Plays Native Works

Quincy Porter, of the New England Conservatory of Music, chairman of the Chamber Music meeting, presented the Walden String Quartet of Cleveland in Charles Sanford Skilton's Quartet for strings in B Minor, and Normand Lockwood's Quartet for strings in D Minor, No. 2. Both composers were present and heard their works applauded by an audience which occupied every available chair, and all the space around the room. The Walden players gave a beautiful performance. Between the Quartets Joseph Lucas introduced the "Add-a-Part" Records and Fritz Rothschild, violinist, demonstrated by playing the first violin part while the records played on a phonograph, furnished the other three parts. One movement each of Bach's Concerto in D Minor, for two violins; Mozart's 'Eine Kleine Nachtmusik'; Tchaikovsky's Quartet in D Major, Op. 11; and Beethoven's Quartet No. 6 in B Flat Major, Op. 18, were demonstrated by Mr. Rothschild, who was the originator of the "Add-a-Part" Records.

A short organ recital by Edwin Arthur Kraft opened the Organ Forum at Old Stone Church, Arthur W. Poister, chairman. Mr. Kraft played 'The Pageant of Autumn' by Leo Sowerby; Choral Prelude on 'Jesu Meine Freude,' by Gardner Read; and Fantasia on 'The Garden Hymn' by Arthur Shepherd, in which he was assisted by the Old Stone Church choir. Dom Anselm Hughes, O. S. B., founder of the Plainsong and Medieval Music Society, Nashdom Abbey, England, read a paper, "From Musician to Musician" and the Old Stone Church Octet, Russell V. Morgan, director, sang a group of four numbers. Albert Riemenschneider, of Baldwin-Wallace College, in Berea, Ohio, discussed Bach's Organ Music and Bach's Organ, and Walter Holtkamp, of Cleveland, spoke on "Present Day trends in Organ Construction."

Leo Miller, of St. Louis, chairman of the Piano Forum, introduced Jan Chiapusso, of the University of Kansas, whose subject was "Bach for Purists," and who stated that, although most of Bach's music calls for a two manual harpsichord, his personal preference was for the clavichord. He suggested improvements for the harpsi-



The Trio Above Includes Rudolf Ringwall, Associate Conductor of the Cleveland Orchestra; Warren D. Allen, Incumbent President of MTNA, and (Seated) Arthur Shepherd, Whose Works Were Played by the Cleveland Orchestra. In the Inset Are Beryl Rubinstein (Left) and Arthur Loesser, Duo-Pianists, Who Gave a Recital

chord. Mr. Chiapusso maintained that the title "Well Tempered Clavichord" is an error in translation, and closed with "The pure Bach existed only in his mind."

Baume Performs Chopin

Emile Baume, of Paris, France, discussed the Oxford Edition of the Chopin Etudes, calling attention to the precise indications in this edition based on the composer's own marks. Later this gifted and poetic artist played the entire twenty-seven Etudes, Op. 10 and 25 and the three Moscheles studies, for a more than capacity audience, proving that the superlatives used in notices of his artistry which preceded him in these parts, were correct. The pianists present were entranced with the performance. Wiktor Labunski, of Kansas City Conservatory, used slow motion movies to illustrate his talk on problems of technique, titled "Logic of Motions in Piano Playing." His humor added greatly to his practical suggestions and helped lessen the shock of those who saw themselves as other see them.

Josef Fuchs, concert master of the Cleveland Orchestra, discussed "Fundamental Principles Underlying Violin Teaching" as the first speaker in the String Forum, of which George Poinar, of Baldwin-Wallace Conservatory of Music, was chairman. Karl Kuersteiner, of the University of Kansas, followed, his subject being "Application of the Gestalt Theory to Violin Teaching," and Hans Pick, of University of Michigan, spoke on "A Way to Develop Chamber Music Classes in College."

Homer G. Mowe, of American Academy of Teachers of Singing, presided at the Voice Forum. The subject chosen for all papers and for discussion was "Voice Fundamentals, Principles and Practices." The speakers included John C. Wilcox, American Academy of Teachers of Singing; Chicago Singing Teachers Guild; Cameron McLean, president of Detroit Musicians League; Thomas N. MacBurney, of the MacBurney Studios, Chicago. Assisting in the discussion was John O. Samuel, president of Ohio Academy of Teachers of Singing.

Annual Banquet Held

Six hundred delegates and guests attended the annual banquet held in Hotel Statler on Monday evening. Edwin Hughes, toastmaster. A gay "singspiel" in two acts was performed by pupils and faculty of the Cleveland Institute of Music. This was the American premiere of 'The Song-



Photos by Geoffrey Landesman

At the Annual Banquet at the Speakers' Table Are (Seated) Sir Ernest MacMillan of Toronto (Left), Who Made the Banquet Address, and Warren D. Allen, and (Standing, Left to Right) Donald M. Swarthout, Secretary of the MTNA; Dr. Howard Hanson, President of the NASM, and Edwin Hughes, Toastmaster

stress', Haydn's 'La Canterina' of 1766; adapted for modern performance by Dr. Karl Geiringer, of Vienna, who sketched the history of this charming work. Although prepared in a short period of time the performance was smooth and well executed. Dr. Geiringer assisted in the preparation. Boris Goldovsky conducted and principal parts were sung by Marjorie Phelps, Elizabeth Stoeckler, Walter Huffman, Shirley Webster.

Banquet guests were also entertained with a dance program. Eleanor Framp-ton, assisted by students in her Cleveland Institute of Music class, interpreted 'A Colloquy for the States' based on Archibald MacLeish's poem. Music was composed by William S. Newmann. The narrator was John Price, Jr. A solo dance

by Molly Davenport, of the Humphrey-Weidman Company, was accompanied to music by Ravel by Lionel Nowak, music director of the Company.

The banquet address "The Future of American Music" by Sir Ernest MacMillan, of Toronto, was a significant message, reminding the musicians of the Western hemisphere of their obligations and responsibilities. Music must play an increasingly important place in our lives as we must pass the torch of culture to coming generations of the rest of the world when peace comes—return to Europe what we have absorbed and kept alive. The Nazi system has proved terribly efficient in culture. There is no hostility in music."

Section meetings of Dec. 31 were continued on page 37)

NASM MEETS FOR SEVENTEENTH TIME

Administrative Leaders of Music Schools and Colleges Make Annual Reports

CLEVELAND, Jan. 5.—The seventeenth annual meeting of the National Association of Schools of Music was held at the Hotel Statler from Dec. 26 through 28. One hundred and forty administrative heads of music departments in schools and colleges throughout the country heard reports of officers, commissions and special committees. Among the important actions taken by the association were the passing of resolutions to affiliate with the newly formed American Council on Education in Washington, and to authorize association officials to express the group's attitude favoring arbitration in the current dispute between the American Society of Composers, Authors and Publishers and the broadcasting companies.

President Howard H. Hanson, of Rochester, N. Y., said that this country is entering the golden age of music, that we have led the world in the creation of popular music since 1920, and that the greatest

music of today is being born in the United States.

Carleton Sprague Smith, chief of the music division of the New York Public Library, discussed Pan American relations involved in the interchange of music scholarships and fellowships. He added that South America offers us abundant opportunities, that only a few hundred students have taken advantage of this and we should send many more.

Alonzo F. Meyers, chairman of the committee on accrediting and classification of the American Association of Teachers Colleges, suggested that public school music teachers be required to have five years of preparatory work, which would bring them a master's degree. Dr. Harold Spivacke, head of the music division of the Library of Congress, discussed a possible collaboration between members of the NASM and the library, in making recorded material of the history of music and musicology available.

Membership Increased

The Association's membership was brought up to a total of 123 by the acceptance of twelve new member-schools. Associate members advanced to full membership were Augusta College at Rock

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'Don Pasquale' and 'Daughter of the Regiment' Return

work was eminently satisfactory and Fausto Cleva's chorus covered itself with glory in the servitors' 'Che interminabile', one of Donizetti's happiest inspirations. The cast of 'Don Pasquale' was as follows:

Norina Bidu Sayao
Ernesto Nino Martini
Doctor Malatesta..... Francesco Valentino
Don Pasquale..... Salvatore Baccaloni
Notary Alessio De Paolis

Success of New Basso

Mr. Baccaloni loomed above all others as an operatic personality. Physically, it was a case of looming sideways. Though of only average height, the Italian buffo is said to weigh not less than 320 pounds; but his bulk does not prevent him from being light on his feet, as he demonstrated in both operas. Artistically, he was about all that a buffo singer should be, for not only was he droll without being downright farcical, but there were times where he fairly outsung his associates. In the sentimental scene after Norina has slapped old Pasquale's face, he was genuinely pathetic. The music here is a stroke of genius, but it needs just such skill as Mr. Baccaloni and Miss Sayao brought to it to bring it off. It may be questioned whether the Broadway institution ever has had Mr. Baccaloni's equal in the role of Pasquale, though others have sung and played it delightfully.

The cast was a completely new one as compared to the last previous representations of 1934-35, when the chief singers were Lucrezia Bori, Tito Schipa, Giuseppe De Luca and Ezio Pinza. The sets were those designed for the revival of six years ago, and these alone served to associate the current production with its immediate predecessor. 'Don Pasquale' has been in and out, mostly out, of the active list since 1899. In the



'Don Pasquale'—Principals and Some of the Chorus. Front Row, Left to Right: Nino Martini as Ernesto; Bidu Sayao as Norina, and Francesco Valentino as Dr. Malatesta. At the Back, Salvatore Baccaloni as Pasquale.

audience undoubtedly were many whose memories were concerned chiefly with the Norina of Marcella Sembrich in the opera's earliest days at the Metropolitan. Although it would be gilding the lily to compare Miss Sayao's vocal qualities with those of her most illustrious predecessor, she was lyrically adept in the part, and piquantly attractive. Her delivery of 'So anch' io la virtù magica' was altogether charming.

As Doctor Malatesta, Francesco Valentino had neither the elegance of Scotti nor the unction of De Luca, but he sang 'Bella siccome un angelo' admirably and gave a respectable if not a brilliant account of the highly ornamented patter which makes this a taxing part. The

bravura duet between Norina and Malatesta was taken so fast that one could not be certain whether all of its embellishments were being sung, but the artists may be given the benefit of the doubt. Nino Martini was not in voice. He had the style for Ernesto's solos but he could not command the pitch. There need be only praise for the notary of Alessio de Paolis.

Return of the Vivandiere

The other product of the 1840's, 'The Daughter of the Regiment', had been absent from the repertoire for twenty-one years and had figured in but four past seasons at the Metropolitan. Again Sembrich, and later Frieda Hempel, were the singers whom veterans in the audience at the revival were most certain to remember. The cast of the revival follows:

Marie, a young vivandiere..... Lily Pons
La Marquise de Berkenfield..... Irina Petina
Sulpice, a sergeant..... Salvatore Baccaloni
Tonio, a young Tyrolean..... Raoul Jobin
Hortentius, overseer for the Marquise..... Louis D'Angelo
A corporal..... Wilfred Engelman
A peasant..... Lodovico Oliviero
La Duchesse de Crakentorp..... Maria Savage
Conductor: Gennaro Papi

With mountings of a Noah's Ark or scrapbook spirit, including a wooden soldier curtain and not a few nursery

Two Donizetti Operas Brought Back on Successive Saturdays—Tibbett Returns in 'Rigoletto'—Stella Roman Makes Delayed Debut in Aida—Lawrence Sings Brünnhilde, Flagstad Sieglinde

suggestions, the performance had about it aspects of parody that probably would have incensed listeners of Donizetti's own day. Some of these evoked snickers and even guffaws, as when the bulky Sergeant Sulpice of Mr. Baccaloni was kicked by the movable hind leg of one of a row of wooden horses. There was no mistaking the amusement, either, when Lily Pons, as the regiment's daughter of all work, quit peeling potatoes to set about washing the hind quarters of one of these property steeds.

Success for Miss Pons

Still it was possible to attribute the apparent initial success of the revival, in part at least, to the singing. Miss Pons was in good voice and generally true to pitch. She tossed off her bravura, if not brilliantly, at least musically. Tiny of voice and petite of stature, she was a piquant and a fetching vivandiere, not a flashing or a bravado one, consequently rather out of the traditions of the role. But the audience seemed to like her immensely. Mr. Baccaloni sang and acted the sergeant with the drollery and the distinction that had made his Pasquale so notable, though the role of Sulpice does not offer the same opportunities for the buffo technic. Mr. Jobin rather overdid the business of being a country bumpkin, but met the requirements of his solos and duets neatly. Miss Petina presented another of her broad comedy characterizations as the Marquise. Messrs. D'Angelo, Engelman and Oliviero and Miss Savage were satisfactory in the small parts.

The stage direction of Herbert Graf was adroit in many details, though no one need doubt that the Radio City Rockettes would have done incomparably better than their imitators in the famous rataplan scene that found Mme. Pons using her drum sticks with audible results, if no astounding virtuosity. Mr. Papi gave an acceptable account of the orchestral score and Mr. Cleva's chorus sang pleasantly, from the prayer of the

METROPOLITAN LISTS ITS MATINEE CYCLE

Annual 'Ring' Performances to Be Followed by 'Figaro' and 'Don Giovanni'

The Metropolitan Opera will give a series of performances of Wagner-Mozart works on six afternoons in February and March, instead of its traditional all-Wagner series. In addition to uncut performances of the four music-dramas of 'Der Ring Des Nibelungen', will be given 'Don Giovanni' and 'Le Nozze Di Figaro'.

Earle R. Lewis, assistant general manager and box-office treasurer, said that the change was not because of any decline in the popularity of Wagner's works, but was due rather to the public's demand for Mozart matinees.

Erich Leinsdorf, Bruno Walter and Ettore Panizza will conduct. Though the exact assignment of conductors has not yet been announced, Mr. Leinsdorf will probably conduct 'The Ring', Mr. Walter, 'Don Giovanni', and Mr. Panizza, 'Figaro'. Mr. Walter is appearing at the Metropolitan Opera as a guest conductor this season, with Italo Montemezzi, who is scheduled to conduct his own opera, 'L'Amore dei Tre Re'. Mr. Walter's appearances have been arranged so as not to interfere with his symphonic engagements.

The schedule for the series is as follows: Feb. 7, 'Das Rheingold'; Feb. 12,

'Die Walküre'; Feb. 20, 'Siegfried'; Feb. 26, 'Götterdämmerung'; March 7, 'Don Giovanni', and March 20, 'Le Nozze Di Figaro'. 'Rheingold' will begin at 2:30 p.m.; the other 'Ring' dramas at 1 p.m., and the two Mozart works, at 2 p.m. Public subscription sale for the entire cycle of six performances will open at the Opera House on Jan. 21 at 10 a.m., and continue through Jan. 25.

'Daughter of the Regiment'—Lily Pons as Marie and Drummers of the Ballet



Courtesy Free Milk Fund

Wide World Studio

Revivals of Comedy Operas Mark Metropolitan Fortnight

opening scene to the bit of the 'Mar-seillaise' that brought the audience to its feet at the final curtain. It only remains to be added that although the opera was sung in the original French, the recitatives composed for Italy were employed in place of the spoken dialogue. 'La Fille du Regiment' properly is opera comique and calls for a smaller frame. Therein may be found the explanation of the Metropolitan's course in broadening parts of it so that it became almost an operatic burlesque.

Children at Special 'Carmen'

The season's first 'Carmen', on the afternoon of Dec. 18, was given under the auspices of the Metropolitan Opera Guild, with more than three thousand boys and girls from the schools of the city and Long Island attending. The enthusiasm of the school children was plain to see. The cast:

Carmen Gladys Swarthout
Micaela Marita Farrell
Frasquita Thelma Votipka
Mercedes Helen Olheim
Don José Charles Kullman
Escamillo Leonard Warren
Dancaire George Cehanovsky
Remendado Alessio de Paolis
Zuniga Louis d'Angelo
Morales Wilfred Engelman
Conductor: Wilfred Pelletier

Miss Swarthout's Carmen was in all its essentials the same well-studied but dramatically unexciting one of a year ago. She was comely and strikingly costumed. Moreover, she sang much of her music in a praiseworthy fashion. The other roles were embodied competently, but it could not be said that the performance possessed the elusive quality that is known as distinction. Mr. Kullman was an impassioned Don José, and Mr. Warren a rather weightily resonant Escamillo. Miss Farrell's Micaela had the quality known as pleasing.

The Second 'Der Rosenkavalier'

Strauss's 'Der Rosenkavalier' had its second performance of the season on the evening of Dec. 18, with Lotte Lehmann, recovered from indisposition, once more in the role of Feldmarschallin. Dorothee Manki replaced Thelma Votipka as Marianne, and Irna Petina, Doris Doe as Annina. Otherwise the casts were identical. Risé Stevens was once more, Octavian; Emanuel List, Baron Ochs and Eleanor Steber, Sophie. The remainder of the cast included Walter Olitzki, Karl Laufkoetter, Norman Cordon, Emery Darcy, Lodovico Oliviero, Arnold Gabor, John Dudley, John Carter, Natalie Bodanya, Pearl Besuner, Anna Kaskas, Annamary Dickey, Juan Casanova, Ludwig Burgstaller and Sari Montague. Erich Leinsdorf conducted magnificently. Miss Stevens repeated her splendid Octavian. Her "business" at the presentation of the rose, which, one hears, is imposed upon her, is not effective and quite out of character, rather spoiling the charm of the moment. Mr. List was hilariously funny and both Mme. Lehmann and Miss Steber were in fine form. It was in all respects a splendid performance.

'Tristan' Repeated for Subscribers

The second performance of 'Tristan und Isolde', which was the first in the subscription series, was given on Dec. 19, with the cast the same as before except that Emanuel List sang King Marke instead of Alexander Kipnis. The bass was in good voice, and made Marke's second act monologue more than ordinarily interesting and absorbing.

Everyone was in fine fettle throughout, and Kirsten Flagstad and Lauritz Melchior once more brought joy to their followers with their portrayals of the famous lovers. The soprano was more than ever affecting in the part, seeming to add to her characterization a new wealth of expressive gesture. Karin Branzell and Julius Huehn gave their customarily excellent delineations of the devoted servants, Brangäne and Kurvenal, respectively. Karl Lauf-



Photos by Wide World

In 'The Daughter of the Regiment'—Above, Lily Pons as the Vivandiere, Marie; Left, Salvatore Baccalonì as Sergeant Sulpice; Right, Raoul Jobin as Tonio

kötter was the Shepherd, John Gurney the Steersman, and Emery Darcy sang both Melot and the Sailor's Voice, the latter mercifully on pitch and for once ringing clear. Mr. Leinsdorf conducted with alertness and authority.

'Pelléas' Makes Re-Entry

When Debussy's 'Pelléas and Mélisande' returned on the evening of Dec. 20, it was to be noted that the raised inner platforms for most of the scenes had been left in the store loft. The action thus took place on the regular stage floor, without the usual comings and goings by means of steps at either end of the platforms. This was a change that made for a more comfortable feeling on the part of the onlookers as well as the stage personages.

Of more consequence, however, was the further "exteriorization" that has been a bone of contention among Metropolitan habitués. Never has 'Pelléas' been so downright operatic. The cast was as follows:

Mélisande Helen Jepson
Genevieve Doris Doe
Little Yniold Natalie Bodanya
Pelléas Raoul Jobin
Golaud John Brownlee
Arkel Alexander Kipnis
A Physician Nicola Moscona
Conductor: Erich Leinsdorf

With the exception of Mr. Jobin, the principals were those of the revival last season. For some reason, they seemed to feel called upon to give as much of vocalized tone to their parts as could be made to fit Debussy's undulous and conversational phraseology. Mr. Jobin, pleasantly remembered from his des Grieux in Massenet's 'Manon' last season, might have been singing Massenet's music in parts of the tower scene and the two fountain episodes. If Mr. Brownlee could have communicated some suggestion of Golaud's "iron" his would have been the portrait most nearly in the frame. Miss Doe's "reading" of the letter was acceptable; so, too, the acting of Miss Bodanya. There was more that was painstaking than illusory in Miss Jepson's Mélisande, and a kind of melodramatic intensity not beneficial to the part in Mr. Kipnis's Arkel.

Mr. Leinsdorf presided over an orchestra in a pit raised so high that the players could readily be seen. This, of itself, tended to increase the volume of instrumental sound. But he was far from content with a merely acoustical access. His

scale of dynamics was one that embraced unheard-of fortes and stresses. This was almost a Wagnerian 'Pelléas', not only in its increased volume, but in a persistent effort on the part of the conductor to find and delineate a melos or to bring out sharply and distinctly the motives more or less hidden in the orchestral fabric, thus converting what have been called "sound wraiths" into emphatic representative themes.

Third 'Masked Ball' Given

Verdi's 'Un Ballo in Maschera' was seen for the third time this season on the evening of Dec. 21. There was but one alteration in the production; the conductor was Gennaro Papi, who, after having directed 'Don Pasquale' in the afternoon, returned to lead a fine performance of 'Un Ballo'. This was due to the indisposition of Ettore Panizza, who conducted the work on both previous hearings. The cast, which had sung on the opening night of the season, included, Jussi Bjoerling, Zinka Milanov, Alexander Sved, Kerstin Thorborg, Stella Andrevá, George Cehanovsky, Norman Cordon, Nicola Moscona, John Carter and Lodovico Oliviero.

Repetition of 'Louise'

The fourth week of the opera season began on Dec. 23 with a repetition of Charpentier's 'Louise'. The cast was the same as at the earlier performance, with Grace Moore in the title role, Charles Kullman appearing as Julien, Ezio Pinza as the father and Doris Doe as the mother. Ettore Panizza conducted. The audience was a large one, and the applause enthusiastic.

A Christmas 'Faust'

Christmas night brought to the Metropolitan the season's first performance of Gounod's 'Faust'. The holiday spirit prevailed, and postprandial indulgences were in order, not all of the singing being up to the standard of the artists engaged. The cast:

Faust Jussi Bjoerling
Mephistopheles Nicola Moscona
Valentin Leonard Warren
Wagner Wilfred Engelman
Marguerite Helen Jepson
Siebel Helen Olheim
Marthe Thelma Votipka
Conductor: Wilfred Pelletier

The performance was to have brought to attention a new Mephistopheles, but the indisposition of Norman Cordon resulted in the role being bodied forth by Mr. Mos-

cona, who had sung it at a December 'Faust' in the same surroundings a year ago. The Greek bass delivered his airs competently. For the rest he left the part largely to look after itself. As Faust, Mr. Bjoerling contributed the best vocalism of the evening, though he nearly paid the penalty in a cracked tone for his violent assault upon the high C of 'Salut! demeure', which, as every tenor knows but disregards, ought to be sung mezza voce. Miss Jepson's Marguerite had not gained in spiritual appeal, but remained well sung. Mr. Warren died dramatically as Valentin, yet his heavy, dark voice was by no means right for the music of the soldier-brother. Mr. Engelman, Miss Olheim and Miss Votipka cared for the other roles. Mr. Pelletier conducted, and Désiré Deffrère had charge of the stage.

T.

'Figaro' Has Third Performance

The third presentation of Mozart's 'Le Nozze di Figaro' this season on the evening of Dec. 26, differed in but one respect from its predecessors: Bidu Sayao replaced Licia Albanese as Susanna. This was not by way of a novelty since the Brazilian soprano appeared in the revival last year. She was again a spirited addition to the opera, both vocally and physically. Elisabeth Rethberg as the Countess, Ezio Pinza, as Figaro, and John Brownlee, the Count, afforded the customary broad humor and pleasant singing. Jarmila Novotná repeated her delightful portrayal of Cherubino, and Salvatore Baccalonì, his blustering Dr. Bartolo. The others in the cast were in tune with the general conception and Mr. Panizza conducted his orchestra with the usual verve.

K.

'Samson et Dalila' Repeated

The first repetition of 'Samson et Dalila' on the evening of Dec. 28 presented the same cast as did the revival of three weeks earlier. René Maison again appeared as Samson, and Risé Stevens sang Dalila. Julius Huehn was the High Priest, Norman Cordon the Abimelech, and Nicola Moscona the Old Hebrew. Lesser parts were taken by Emery Darcy, John Dudley and Arthur Kent. Most of the principals were in good voice, with Mr. Maison contributing an impressive Samson. As at the previous performance, the music of Dalila seemed to lie low for Miss Stevens. Wilfred Pelletier conducted.

G.

Tokatyán Substitutes in 'Butterfly'

The second performance of 'Madama Butterfly', a special holiday event on the afternoon of Dec. 27, brought several changes of cast. Charles Kullman, who was

(Continued on page 29)

GOVERNMENT SUES ASCAP AND NETWORKS

Criminal Proceedings Brought Against Both Factions— Radio Bans Society

All music in the catalogue of the American Society of Composers, Authors and Publishers was barred from the airways of the national radio chains and most of the independent stations of the country on Jan. 1 after various efforts for a settlement had failed. Meanwhile in Washington Attorney General Jackson authorized criminal proceedings under the Sherman Anti-Trust Act against ASCAP, BMI (the rival house founded by the broadcasters to replace ASCAP), the National Broadcasting Company and the Columbia Broadcasting System.

The authority was given by the attorney general to Thurman Arnold, assistant attorney general in charge of anti-trust law enforcement, and proceedings are to be brought in Milwaukee.

Eight Charges Made in Suit

As detailed in the Justice Department's announcement of the attorney general's actions, the prosecutions will be based on the following charges:

1. The illegal pooling of most of the desirable copyright music available for radio broadcasting in order to eliminate competition and to monopolize the supply.
2. Illegal discrimination against users of copyright music.
3. Illegal discrimination against composers who are not members of ASCAP or Broadcast Music, Inc.
4. Withholding music from publication in order to exact fees not permitted by the copyright laws.
5. Illegal price fixing.
6. Restraining composers in their right to bargain for the sale of their own music.
7. Requiring users of music to pay for tunes on programs in which no music is played.
8. Mutual boycotts by ASCAP and by the broadcasting chains (through Broadcast Music, Inc.) in an attempt by each of these conflicting groups to obtain for themselves control over the supply of music by depriving the others of control, which boycotts threaten to restrain and obstruct the rendition over the radio of about ninety per cent of the desirable modern copyright music.

Despite the inclusion of the National Broadcasting Company and the Columbia Broadcasting System in the contemplated action, the choice of Milwaukee, Wis., for the trial was an admitted disappointment to ASCAP, which has long regarded Wisconsin as an "unfriendly State" legally.

An action has been pending for some time in Milwaukee against the society and considerable evidence already adduced, a fact which was understood to have prompted the department's choice of that city.

ASCAP Checks Infringements

With the first of the year ASCAP began a systematic check-up on the music broadcast throughout the country to detect infringements on its copyrights. John C. Paine, general manager of the Society, said that approximately \$1500 was being spent every day in the maintenance of forty-eight listening posts in the nation. A recording machine with its operator, a witness and a stenographer are placed in each listening post.

The first suit contemplated by ASCAP since the expiration of its contract with the broadcasters is against the Columbia Broadcasting System, involving the Texas Corporation, Buckman & Co., the corporations advertising agency and all stations which carried the Fred Allen program on Jan. 1. It is charged that an ASCAP tune was played on that program. Mr. Paine said that about 1000 infringements were reported in various parts of the country in the first two days. Most of these were

concerned with individual stations who are liable to a \$250 penalty for a single infringement.

Many of the popular bands of the nations preferred to cancel radio engagements to signing contracts releasing the networks and individual stations from all responsibility for ASCAP copyright infringements. The situation was further complicated by the necessity of a clearing house for the broadcasters to pass on programs and insure the deletion of ASCAP tunes. As yet there have been no reported infringements of ASCAP's serious compositions.

To gain a hearing for its music ASCAP designed a series of weekly broadcasts, over a selected list of independent stations, produced by Billy Rose. Oscar Hammerstein was selected to write the shows and Deems Taylor to be the commentator. The series, called 'ASCAP on Parade,' will begin on Jan. 18, broadcast from the New York Theatre, with Irving Berlin as the featured attraction.

The Society also took under consideration a plan for licensing the radio advertisers directly to use its music. No action was taken however as the directors felt the proposal contained too many complications.

A resolution urging the Government to intervene in the behalf of the Society was passed at the annual meeting of the Music Teachers National Association in Cleveland in the last week of December.

STOKOWSKI TO GATHER NEW YOUTH ORCHESTRA

To Tour During May and June—Conductor Will Hold Auditions Throughout Country

Leopold Stokowski made public recently the fact that he will re-assemble for a second tour next May and June, an All-American Youth Orchestra under the management of Michael Meyerberg. The tour will be a transcontinental one and will also include some of the larger cities in Canada as well as Tijuana, Mexico.

Mr. Stokowski will hold preliminary auditions himself in different parts of the country under the auspices of the National Youth Administration. He plans to add to the group of last season, young players who are superior or as good as the former group, in order to give as many young musicians as possible the opportunity of playing with the orchestra.

PADEREWSKI HONORED

Luncheon Guests Pay Tribute to Pianist and Statesman in Addresses

Honor was paid to Ignace Jan Paderewski at a luncheon given on Jan. 7 at the Lotos Club in New York at which Mayor La Guardia, friends of the pianist, and journalists were present. Mr. Paderewski himself was unable to attend the luncheon, but his sister, Mme Antonina Wilkonska, acted as her brother's representative in the place of honor at the table.

Among the speakers were the mayor, Dorothy Thompson, special writer for the New York *Herald Tribune* and Anne O'Hare McCormick, of the New York *Times* editorial staff. Theodore Steinway, a life-long friend of Mr. Paderewski, told of the inspiration which he had received from him; and Selwyn Strakacz, the pianist's secretary, read his message of thanks. Frank L. Polk, former Under-Secretary of State, presided as chairman of the luncheon committee.



Howard Barlow, Who Began His Second Year as Conductor of the Baltimore Symphony

BALTIMORE PLAYERS LAUNCH NEW YEAR

Howard Barlow Begins Second Year as Conductor with 'Christmas' Program

BALTIMORE, MD., Jan. 3.—The Baltimore Symphony, Howard Barlow, conductor, began its twenty-sixth season at the Lyric Theatre, on Dec. 29, with a Christmas program which was given as a preface to the current series of municipal concerts.

At the opening of the program Mr. Barlow, who is starting his second season as conductor of the orchestra, was welcomed with prolonged applause. The contents of the program stressed the Christmas idea: a symphony of Haydn bearing that holiday title; a symphonic sketch 'Noel' by Chadwick; Excerpts from Humperdinck's 'Hansel and Gretel' and the familiar 'Nutcracker Suite' of Tchaikovsky were given. With this material the conductor drew effective results from the orchestra and the audience found delightful entertainment in the presentations.

Stokowski Leads Philadelphians

The Philadelphia Orchestra, with Leopold Stokowski making his only local appearance for the season, appeared at the Lyric on Dec. 11 and lifted a capacity audience to rarified heights. The dramatic and individual manner of presentation and startling effects of tone color which this conductor produces, kept the audience constantly on the alert. The proficient orchestra responded spectacularly to the amazing demands of the conductor. Mr. Stokowski made a graceful speech and generously added two encores.

FRANZ C. BORNSCHEIN

War Conditions Detain Germaine Lubin in Occupied France

Germaine Lubin, French dramatic soprano, according to an announcement made recently by the Metropolitan Opera, will not sing with that organization this season. Mme. Lubin was to have made her American debut in what, it is believed, would have been the first performance in this country of Gluck's 'Alceste', but on account of war conditions she is unable to leave occupied France. Mme. Lubin's letter was dated Oct. 14, and took eighty-one days in transit. The singer wrote that she

hoped to be able to sing with the company next season. No announcement has yet been made concerning the production of the opera.

Plan American Festival

(Continued from page 3)

Leo S. Rowe, director-general of the Pan-American Union; Nelson A. Rockefeller, coordinator of commercial and cultural relations between the American republics in the Defense Council, and Charles A. Thomson, chief of the Division of Cultural Relations in the State Department, Washington; and the full cooperation of these officials has been promised.

May Adopt Any Day

Music Week always begins the first Sunday in May, and the opening date, May 4, has been officially designated for the Inter-American celebration in 1941. Churches throughout the country, which have for years observed Music Week with sermons on music and special programs by choirs and organists, will this year stress also the note of friendship between the Latin and North American countries and the value of music in cementing neighborly ties. Groups which do not meet on Sunday, but wish to contribute to the Inter-American project may adopt any other day.

The broadcasting companies have offered their cooperation. There will probably be special short-wave transmission and re-broadcasting in this country of programs from the more distant countries in the Hemisphere. A list of Latin American music appropriate for the observance is in course of preparation.

The first publication issued by the Music Week Committee in furtherance of Inter-American Music Day is a pamphlet outlining the plan and inviting participation both in the United States, and in Canada and the Latin American countries. The first chairman of the Active Committee is David Sarnoff, president of the Radio Corporation of America. The honorary chairman is President Roosevelt.

Propose New Theater

(Continued from page 3)

its number as members of a national executive board: the composers Elliott Carter, Henry Cowell and Darius Milhaud and Walter Piston.

To Award Commission

Mr. Moore said: "Plans are being developed to invite musicians to submit outlines of proposed stage works and then award a commission for the most outstanding. Production at first will be through the channels by which the Little Theatre movement was developed, and a number of colleges, conservatories and small drama groups have already been lined up as possible production centers for works requiring small orchestras."

He added that the league hoped its lead would be followed and that new works would eventually be commissioned by the producing agencies and other organizations. In time, he said, it is expected that professional opera companies devoted to the performance of modern works will be developed, when there is a substantial repertoire of acceptable stage works.

The photograph of Luboshutz and Nemenoff on the front cover is by Bruno of Hollywood.



Dear Musical America:

If we could see ourselves as other see us, perhaps our New Years resolutions wouldn't be so futile after all. Maybe it hasn't dawned on us that it is the things we let slide, because they don't bother *us*, rather than those we take a notion to rectify for our own satisfaction, that most annoy the other fellow. And being annoyed is one of the best possible ways *not* to enjoy music. So it is with the thought that I may really be doing a service for some of my long-suffering fellow music lovers that I have prepared these slightly belated New Years resolutions:

For listeners—

Let it be resolved, first of all, that I really will be a listener and not a talker, a hummer, a sleeper or an exhibitionist. The talker ruins performances for those around him, particularly those who are in the seats directly ahead. I ought to be able to convince myself that my comments, after all, are not of world-staggering importance and that to withhold them until the intermission, or at least a pause of some kind, will work no irreparable harm to music or mankind.

If I am a hummer, it is about time for me to realize that my neighbors cannot help looking upon me as Public Enemy No. 1. No one around me can listen to music with undivided attention and unruffled feelings if I am intruding my voice upon their ears, however faintly. And it is of no consequence to any one else if I happen to know a melody. Almost everyone can follow some tune! To call attention to myself by humming is the height of musical bad manners—and possibly of conceit.

If I must sleep, I should develop a technique of hiding that fact; I can rest my head on my hand, with my elbow on the arm of the chair, so that it will not bob up and down, sideways or in circles. After the first snore it might be better to go home.

The hummer is only one species of exhibitionist. There are applause show-offs who just can't wait for a singer, pianist or violinist to complete the final phrase. If I have any real feeling for music, I ought to know that the final phrase is just as important as any other, and though it may seem to make me out a more appreciative mortal than my neighbor to beat him to his applause, that neighbor has the right to hear that final phrase, irrespective of the importance to me of getting in my palm poundings ahead of everybody else.

And if I am one of those who break

in on orchestral postludes at the opera, merely because only the singing matters for me, I will agree that I ought to have my hands tied behind me whenever I go the Metropolitan, where a very considerable part of the audience has no sympathy for the practice of interrupting the flow of the music and the course of the action by noisy tributes to singers whose notes are high, loud and long.

Moreover, I should recognize that going to hear music is not just a matter of "thrills"; that, after all, there is such a thing as loving music *as music* and not as an excitement breeder.

* * *

For composers—

Let it be resolved that I will seriously consider what there may be in this talk about composing in a vacuum. Maybe it is not so important, after all, that my fellow composers should be interested, or say that they are interested, in my pet way of writing things. Perhaps I might reflect on the notion that only the music which means something to the audiences I don't seem to reach is likely to have a chance of survival. Isn't there a possibility that I have been dealing with theories and phobias more than with musical substance of any charm or appeal?

And when I do have a work performed by one of the orchestras and that seems to be the end of it, am I safe in blaming the conductor or his fellow stick wavers for not immediately repeating it, on the assumption that the applause which called me out on the platform was really indicative of a great success?

If I have in mind the writing of an opera, ought I not to ponder seriously whether the success of operas *that are operas* has not been due to those very essentials of the operatic form which my plausible friends, the reformers from the spoken theatre, are forever urging me to avoid, on the ground that opera ought to be something else than opera?

And if I get hot under the collar because somebody says that my music is like that of Wagner, Puccini, Stravinsky, Debussy and Tchaikovsky, ought not I to remember that the music of those men in some strange way escaped a similar likening to the music of an equal number of other composers? Perhaps there is something in this business of being "original," at that.

* * *

For conductors—

Be it resolved that fidelity to the composer will mean more to me than audience success. And ought I not to consider that it might be a good thing to leave some music for organists, pianists and string quartets to play, music that they can call their own, without puffing it up into orchestral transcriptions which, in nine cases in ten, serve primarily a purpose of audience excitement? Let me ask myself whether it would not be better to play various neglected works that were composed for orchestra, than to try to appropriate for symphonic uses all the bright ideas of composers who were not interested in orchestral performances of these particular compositions.

And since conductors are supposed to practice before full-length mirrors, shouldn't I get one that will give me an idea of what my back looks like when I start my bodily vibrato?

If it really is necessary to the performance of the men under me for me to sing along with their playing, let me resolve to take a few lessons from a

vocal teacher, if only to avoid contributing the croaking of a frog to the sum total of sounds heard over the air and, in some cases, by listeners at the front of the hall.

And perhaps it wouldn't hurt to let the first violins or the 'cellos play a cantabile passage without bending over them and seeming to be doing the

musical study on my part, instead of looking at other singers' programs or asking some harried coach or conductor for suggestions.

Let me not expect the audience to understand the texts if I do not understand them myself.

And, difficult thought it may be, let me dismiss the notion that I am some

SCHERZANDO SKETCHES

By George Hager

No. 95



Taking a Tip from Radio

actual bowing and fingering myself.

* * *

For pianists—

Let it be resolved that, so far as possible, the right hand be kept duly informed concerning what the left hand is doing.

It might be a good idea also to wear shoes occasionally that have little tacks emerging inward from the soles. Discretion in pedalling conceivably might result from the reminders likely to be occasioned by some such procedure. So, too, use during practice hours of a device that will sever the wires whenever the keys are struck harder than triple fortissimo might help me in retaining the good will of audiences intent upon preserving their hearing.

And if I am an accompanist, I might give some thought to the wisdom of subjugating such mannerisms of the hands, head, elbows or nape of the neck as serve to distract attention from the recitalist, leaving the singer or violinist scant opportunity to hold the attention of the audience unless he or she goes me one better by standing on his or her head.

* * *

For singers—

Let it be resolved that, as a singer, I will *sing* my programs, not talk them, whistle them or try to convert them into miniature dramas. If I have gestures to make, let them be made in my dressing room or somewhere else off stage.

Let me realize that for almost every person in an audience who likes to hear me talk about what I sing, there is someone else who dislikes, or even resents, having the person on the platform tell him, as if he were an ignoramus, about what he is going to hear.

Let me really do something about getting away from the cut-and-dried in song programs, and make additions to my repertory through a little actual

sort of public entertainer, different from the violinist or the pianist in the matter of presenting music for its value as music, not its amusement value.

And if the listener is not to be an exhibitionist, wouldn't it be helpful all around for the singer to behave, not like a mannikin or something incomparably grand, unsurpassably gracious, inimitably radiant, but a simple, forthright and reasonably dignified human being?

* * *

For the critics—

Let it be resolved that all of the ordinary limitations and standards of conduct imposed upon the generality of listeners apply also to the gentlemen of the press. If I, as a critic, see other listeners turning to glower at me in the course of a performance, let me assume that I am making a nuisance of myself in a way that has nothing to do with the particular perquisites of my calling.

Let there be as little of ostentation as possible in my comings and goings, particularly when I arrive late and leave early; and if, after I have quit the hall, I find I have forgotten my glasses, my hat, my coat, my umbrella, my program or my wife, let me not come bounding back while the music is in progress to collect the same over the still living bodies of those who have paid good money to hear what I would interrupt.

* * *

For artists generally—

Let it be resolved that I will not resent what the reviewers say about me and then put in a considerable part of every day saying the same thing or worse about fellow musicians whom I am not paid to criticize. 'Nuff said, agrees your

Mephisto

'Messiah' Has Country-Wide Holiday Performances

Oratorio Society of New York Gives 117th Performance of Handel Work—Stoessel Conducts, with Henders, Watson, Hain and Kent as Soloists

For the 117th time since its inception in 1873, the Oratorio Society of New York sang Handel's 'The Messiah' in Carnegie Hall on the evening of Dec. 21. The house was sold out and there was a large number of standees, arguing well for the popularity of Mr. Handel's score, which reaches its 119th birthday next April.

Mr. Stoessel's organization gave an excellent and musicianly performance. The tonal balance of the chorus was exceptional, and, wonderful to relate, the tenor section was vigorous in volume and agreeable in quality. The pianissimo singing in several of the choruses was especially impressive. The one criticism to be made is that in both 'For unto Us a Child is Born' and 'Hallelujah!' there was a perceptible accelerando of the tempi, a thing difficult to avoid, especially with such a large body of singers, but not in the spirit of the two numbers. The volume of tone in the latter chorus was impressive. Attacks and releases throughout were clean cut and in general the response to the conductor's baton was excellent.

The soloists were Harriet Henders, soprano; Jean Watson, contralto; William Hain, tenor, and Arthur Kent, bass. Mr. Hain sang the tenor solos for the sixth consecutive season. All the others were newcomers.

Miss Henders invested her music with more dramatic significance than the other singers. In the three recitatives, beginning 'There were shepherds' she made the climax very poignant. Her best singing, which was very good, was in 'Come unto Him'. 'Rejoice Greatly' is a less impressive number than we used to think it. In 'I Know that My Redeemer Liveth' Miss Henders reached a point of genuine religious ecstasy.

Miss Watson has a beautiful natural voice, an authentic contralto, rare in this day when one has to put up with so many squeezed-down sopranos. If she could rid herself of an unhappy tendency to swallow her lower tones, resulting in an unpleasant throaty quality, the voice might easily be one of the best of the day.

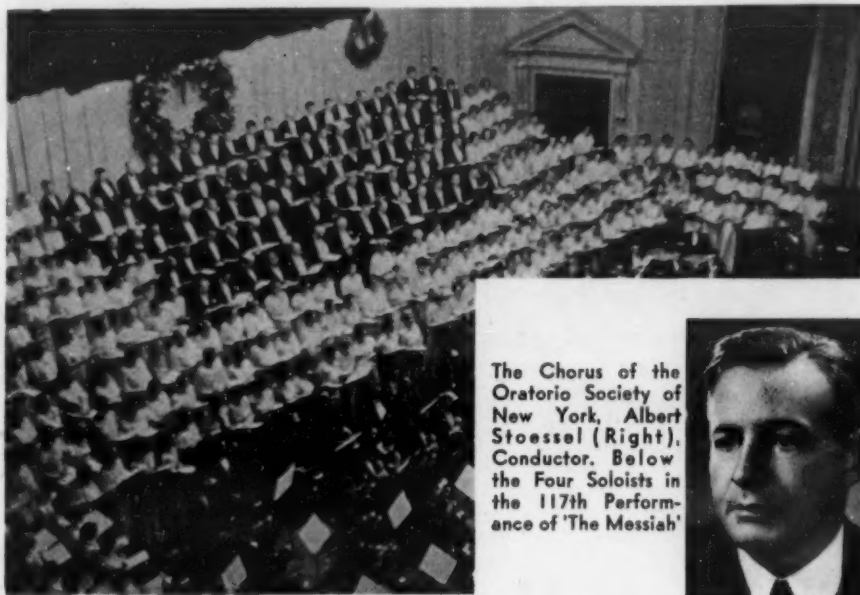
Mr. Hain sang, as always, in an artistic manner and with fine tones. 'Every Valley' was especially well done.

Mr. Kent, who joined the Metropolitan Opera this season, was notable for the very clearest enunciation heard in these parts since the death of Clarence Whitehill. The voice is a fine one of heavy though bright quality. The difficult coloratura measures were not invariably as clear as they might have been, but tonally, his singing left nothing to be desired.

Two Philadelphia Groups Offer Seasonal Composition

PHILADELPHIA, PA., Jan. 1.—The Choral Society of Philadelphia presented its forty-fourth annual performance of Handel's 'The Messiah' in Drexel Institute Auditorium on Dec. 26. Most of the performance was directed by the organization's veteran conductor, Dr. Henry Gordon Thunder, who recently celebrated his seventy-fifth birthday. Defying his physician's advice in order to lead the performance and continue an unbroken record, Dr. Thunder because of illness and fatigue had to retire at the end of part two and the remainder of the oratorio was directed by Wallace D. Heaton, Jr., who up to that point had been accompanist at the organ, with Margaret Corliss at the

At the New York Oratorio Society Event



The Chorus of the Oratorio Society of New York, Albert Stoessel (Right), Conductor. Below the Four Soloists in the 117th Performance of 'The Messiah'



Harriet Henders



Arthur Kent



Jean Watson



William Hain

piano. The soloists were Virginia MacWatters, soprano; Bessie Leonard Edmunds, contralto; Addis H. Jacobs, Jr., tenor, and Alexander LaMont, bass.

With Nicholas Douty directing, excerpts from Handel's 'The Messiah' were given at the Matinee Musical Club's Christmas concert in the Bellevue-Stratford ballroom on Dec. 17. The soloists were Carolyn Thomas, soprano; Thelma Davis, contralto; Wilmer Williams, tenor, and Blakeley Ritter, bass. The club's string ensemble and Ruth Burroughs, pianist, and Robert H. Elmore, organist, assisted. There was also a pageant under the direction of H. Augustine Smith of Boston.

W. E. S.

Combined Choruses Give Work in Indianapolis

INDIANAPOLIS, IND., Jan. 3.—Concerts as Christmas gifts to the music lovers of the city were offered by the combined forces of the Indianapolis Maennerchor, Chorale of the Indianapolis Matinee Musicale, and the student orchestra of the Jordan Conservatory presenting Handel's 'The Messiah' under the direction of Joseph Lautner on the night of Dec. 20 when a capacity house at the Murat Theater was in attendance.

The quartet of singers from Chicago were Kathryn Witwer, soprano; Ruth Slater, contralto; Robert Long, tenor, and John McDonald, bass. Assisting were Natalie Conner at the piano and

Clarence Elbert, organ. As a compliment to Edward Bailey Birge, who conducted 'The Messiah' some years ago when he was active in directing choruses in Indianapolis, he was invited to direct the 'Hallelujah' chorus. Mr. Birge is now retired from service as musical director at the Indiana University Music School in Bloomington, Ind.

The sponsors of this concert were Mr. and Mrs. Arthur R. Baxter and Mr. and Mrs. Charles J. Flynn. The audience was obviously responsive to the performance.

P. S.

University Musical Society Gives Oratorio in Ann Arbor

ANN ARBOR, MICH., Jan. 2.—More than 5,000 music lovers packed Hill Auditorium on Dec. 18 for the annual performance of Handel's 'The Messiah'. The University Musical Society, Charles A. Sink, president, presented the Choral Union of 300 voices, and the University Symphony of eighty players, under the direction of Thor Johnson.

Soloists included Thelma von Eisenhauer, soprano; Joan Peebles, contralto; William Hain, tenor, and Richard Hale, baritone. The organ portion was played by Palmer Christian, University organist. The chorus was exceptionally fine in balance, volume and shading this year. With the exception of a few liberties taken with the tempi, speeding certain places so much that they sounded trivial, the performance as a whole was the best heard locally in many years.

H. M. C.

Annual Presentation by Swedish Choral Club Attended in Chicago—Ohlin, Sharnova, Laderoute and Gold Are Soloists Under Carleson—Apollo Club Heard

CHICAGO, Jan. 2.—The Swedish Choral Club, Harry T. Carlson, conductor, gave its annual performance of Handel's 'The Messiah' in Orchestra Hall on Dec. 22. The soloists were Hilda Ohlin, soprano; Sonia Sharnova, contralto; Joseph Laderoute, tenor, and Herbert Gould, bass. Stanley Martin was at the organ, and members of the Chicago Symphony played the orchestral parts.

Filled to capacity, its stage bedecked with Christmas trees and plants, Orchestra Hall wore a cheering holiday air. The enthusiasm of the audience increased as the afternoon wore on, for the performance of 'The Messiah' on this occasion was one of the finest ever given locally. No matter how often one hears the Swedish Choral Club sing 'The Messiah' there is always a new thrill to be experienced in the chorus's unfailingly beautiful tone and eloquent phrasing, and in the dignity of the scripture quoted.

Joseph Laderoute, in the tenor solo parts, did not allow the character of the music he was interpreting to modify the warm of his singing. Hilda Ohlin possesses a soprano which, in its flexibility and tonal purity, is capable of celestial sounds, but her unclear diction and uncertain phrasing kept her from projecting the passages allotted to her with their full depth of meaning. Sonia Sharnova sang her solos nobly, and brought to her interpretation a sense of exaltation that was infectious.

The Apollo Musical Club, under the baton of Edgar Nelson, gave another impressive performance of Handel's 'The Messiah' on Dec. 27.

The chorus singing was of noble proportions, impassioned and of moving quality. Dr. Nelson sustained the performance on high plane throughout. An excellent choice of soloists included Kathryn Witwer, soprano; Ruth Slater, contralto; Robert Topping, tenor; and Bruce Foote, baritone. Instrumentalists from the Chicago Symphony and Robert Birch, organist, supplied the accompaniments.

C. Q.

Thompson Stone Conducts Boston Handel and Haydn Society Offering

BOSTON, Jan. 1.—Following its usual custom, the Handel and Haydn Society, under Thompson Stone, gave a performance of Handel's 'The Messiah' in Symphony Hall just prior to the Christmas holiday, before a very large and enthusiastic audience. The soloists were Olive Appleton, soprano; Jean Watson, contralto; Donald Gage, tenor, and Mark Love, bass. Thirty orchestral players furnished the instrumental background, as in former years, and William Burbank was again at the organ.

G. M. S.

Noted Soloists In San Francisco

SAN FRANCISCO, Dec. 28.—Tito Schipa, tenor, and Richard Bonelli, baritone, were soloists in a performance.

(Continued on page 37)

Musicians Frolic at Emergency Fund Party



They Sang the Sextet from 'Lucia' Seriously but, When the Picture Was Taken, John Brownlee Was Already in His Guise as a Chaplinesque Toreador. From the Left: René Maison, Mr. Brownlee, Maxine Stellman, Norman Cordon, Bidu Sayao, George Rasely



Georges Barrère (Right) and M. Nazzi Make a Woodwind Duet of the Love Scene from 'Tristan und Isolde'



Photos by Larry Gordon, Staff Photographer
Risë Stevens, Ezio Pinza and Mrs. Huntington Astor Listen as Walter Damrosch Explains



Colette D'Arville and Emanuel List as Elsa and Lohengrin. With them is Silvia, the "Swan"



Dr. Damrosch, Surrounded by Debutantes Who Appeared as Music Appreciation Students and Learned Some Strange Facts About Opera



Lily Pons, Who Sang in the Serious Part of the Program



George Rasely, as Siegfried, Does Not Seem Alarmed at Marjorie Lawrence's Threatening Spear

After Serious Program, Farcical Skits on Operatic Love Scenes Entertain Throng

CELEBRATING the tenth anniversary of its founding, the Musicians Emergency Fund gave its annual dinner and soiree in the ballroom of the Hotel Astoria on Jan. 5, with several hundred persons in attendance. Many artists gave their services for the program of the evening, and the benefits accrued to the Fund, the history and accomplishments of which were reviewed by Mrs. Huntington Astor, acting president, and head of the committee on arrangements.

The program after dinner, titled "Harmonious Confusion" began with an array of musical presentations in a serious vein, lightened by a surprise duet "between" (as S. L. M. Barlow, master of ceremonies, put it) Ezio Pinza and Giovanni Martinelli, the latter substituting for Jussi Björling, who was ill. They sang 'The Muleteers' with great gusto, to the evident appreciation of the audience. Marcelle Denya, scheduled to appear, was indisposed. Mr. Pinza was first heard in the 'Non piu andrai' from 'The Marriage of Figaro' with Fritz Kitzinger at the piano. Lily

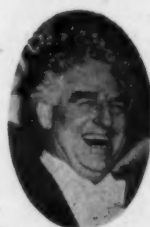
Pons, with Frank La Forge at the piano and Frank Versachi playing flute accompaniments, sang 'Se Tu M'Ami' by Pergolesi; 'Les Papillons' by Campra and the Variations by Proch. Gregor Piatigorsky, cellist, played the Granados 'Oriental' and 'Fire Dance' by Falla, with V. Pavlovsky accompanying. Risë Stevens and Mr. Martinelli sang the 'Home to Our Mountains' from 'Il Trovatore' with Hans Georg Schick at the piano. Bidu Sayao was heard in the Gavotte from 'Manon' with Milne Charnley accompanying.

The climax of this portion of the program was the Sextet from 'Lucia', sung by Mme. Sayao, Maxine Stellman, René Maison, George Rasely, John Brownlee and Norman Cordon, with Mr. Schick at the piano. Mr. Rasely sang from behind the curtain, as he was already in his costume for the travesty which followed.

"Love" as expressed by the great masters, was the subject for the final half of the evening, with Dr. Walter Damrosch explaining the emotion to a class of twenty "little boys and girls" (impersonated by debutantes) as an example of one of his famous Music Appreciation Hours, which were said to be having their hundredth



Gregor Piatigorsky



Giovanni Martinelli

anniversary. Excerpts from opera illustrated his witty remarks.

The curtain opened first on Brünnhilde's awakening from—or should we say "by"—Siegfried. Mr. Rasely as the doughty hero, discovered that the sleeping beauty was no warrior, but "Margie." And when, after a good deal of skirmishing, the heroine held the hero at bay with her spear, he was probably thankful that it was a good-natured Marjorie Lawrence and not a warrior maid.

What was probably the funniest 'Lohengrin' on any stage made the next skit. Emanuel List, of bass voice persuasion and considerable girth, was the Swan Knight, and Colette D'Arville the too-curious Elsa. But in spite of their piteous situation, and their elaborate vocalism, it was the "swan" that stole the show. A bird of distinct individuality and personality, Sylvia is no swan, but a goose of great public experi-



Samuel L. M. Barlow and Deems Taylor, Who Filled the Difficult Role of the Bull in 'Carmen', with the Heroine, Who Is (Look Again) Lucrezia Bori

ence, the property of Beulah Crofoot, who joined the singers as Elsa's long-lost brother. Sylvia strutted about, honked now and then when the music didn't please her, and took her curtain calls like a veteran.

The next scene, "a pair of lovers on a park bench", as Dr. Damrosch described

(Continued on page 15)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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ORCHESTRAS: Mitropoulos Guest with Philharmonic

NOVELTIES and the appearance of soloists enhanced orchestral programs in the past fortnight. The New York Philharmonic-Symphony under Dimitri Mitropoulos, played 'Four Tone Poems after Pictures by Böcklin' by Reger, Zemlinsky's 'Sinfonietta', the Second Suite from Casella's 'La Donna Serpente', an opera; the first performance of Nabokoff's 'Sinfonia Biblica'; the conductor's own arrangement of Beethoven's C Sharp Minor Quartet; and Frederick Woltmann's 'The Coliseum at Night'. Soloists with the organization were the violinists Jascha Heifetz and Albert Spalding, and the pianist, Dalies Frantz. Emanuel Feuermann, 'cellist, and Egon Petri, pianist, were soloists with the New Friends of Music Orchestra under Fritz Stiedry. Each played novelties. Toscanini conducted the NBC Symphony in Beethoven's 'Missa Solemnis' and an all-Russian program; the National Orchestra Association under Leon Barzin offered the second in its all-Brahms cycle, and the New School Chamber Orchestra, led by Rudolph Kolisch, gave the sixth concert in its series of eight.

Mitropoulos Guest with Philharmonic

New York Philharmonic-Symphony. Dimitri Mitropoulos, guest conductor. Carnegie Hall, Dec. 19, evening:

Overture to 'Leonore', No. 2, Op. 72; Symphony in B Flat No. 4, Op. 60....Beethoven

'Symphonia Domestica'.....Richard Strauss

The Philharmonic-Symphony was hitting all sixteen cylinders and purring like a perfectly conditioned motor at this concert. For Mr. Mitropoulos is a virtuoso conductor who knows exactly what he wants from the orchestra and how to get it. His gestures are dramatic, but very much to the point. If he wants a sustained pianissimo he raises his arms like two gigantic wings above his head. If he wishes tonal intensity in the strings he vibrates his hands and turns from section to section with commanding gestures. His tall, spare figure is enormously effective on the podium as a symbol of his dynamic energy.

Philharmonic-Symphony audiences have been apt of late to be rather somnolently respectable and sober, but after the literally hair-raising performance of Strauss's 'Symphonia Domestica' which was the climax of this concert the audience shouted, cheered and jumped to its feet with excitement. The orchestra obviously liked Mr. Mitropoulos very much and it proved that it can still play magnificently, when it has a mind to. The thick, heavy tonal palette of the Philharmonic-Symphony is eminently suited to Strauss's lavish scoring, and Mr. Mitropoulos achieved a maximum of sonority with a maximum of structural clarity, that combination one hears so seldom in performances of the veteran German composer. This may not be great art, but when it is played to the hilt as it was on this occasion, it is certainly great entertainment. And in the love music Strauss writes with overwhelming passion and eloquence, vulgar if you will, but tremendously alive.

Certain mannerisms of style made Mr. Mitropoulos's interpretations of the Beethoven overture and Fourth Symphony less satisfactory than his Strauss. Most notable of these was a habit of attacking fortissimo and then reducing the sound immediately to a piano. Another was a liking for decidedly arbitrary ritardandi. On the other hand, the orchestra played with delightful clarity, balance and responsiveness under his baton. The last movement of the symphony reminded one of Furtwängler in its almost breathless dash and finish of style. Mr. Mitropoulos is decidedly an event in the orchestral season.

A CONDUCTOR
AND THE FOUR
COMPOSERS
WHOSE WORKS
HE INTRODUCED
TO NEW YORK



Alfredo Casella



Alexander Zemlinsky



Frederick Woltmann

Mitropoulos Leads Woltmann Work

New York Philharmonic-Symphony, Dimitri Mitropoulos, guest conductor. Carnegie Hall, Dec. 22, afternoon:

Three Fugues from 'The Art of the Fugue'Bach-Darmstadt
Symphonic Poem, 'The Coliseum at Night'Frederick Woltmann
'Symphonia Domestica'.....Richard Strauss

Both of the works on the first half of Mr. Mitropoulos's program were heard for the first time in New York at this concert. Mr. Woltmann's symphonic poem is the first of 'Two Impressions of Rome,' composed while he was living in the Eternal City as a Fellow of the American Academy. A quotation from Byron's 'Manfred' was included in the program notes as having contributed to the inspiration for the work and Mr. Woltmann states that his music "represents a musical entry in my personal diary after having spent many hours alone at night in that majestic and awe-inspiring ruin". It must be said that Mr. Woltmann seems to have been inspired to write this particular work on an off night at the Coliseum, for the musical material was banal in the extreme and the orchestration patchy, though not without touches of effectiveness. The composer took a bow and the audience received his music very cordially.

For those who "ke their Bach orchestrated, the George Darmstadt transcription of three magnificent fugues from Bach's 'Art of the Fugue' should hold a high place, for Mr. Darmstadt has kept clear the lines of the polyphonic web and he builds the third fugue (the fifteenth and final one of the work) to an exciting and monumental close in which the full panoply of the orchestra is displayed. Bach left this fugue uncompleted, but Mr. Darmstadt has finished it out very skillfully. Once again Mr. Mitropoulos made his audience leap to its feet with shouts of enthusiasm after the superb performance of Strauss's 'Symphonia Domestica' which he achieved with the full co-operation of the orchestra. Why doesn't the Philharmonic-Symphony do this sort of thing oftener?



Kastan

Dimitri Mitropoulos (Right) Discussing with the Composer at Rehearsal the 'Sinfonia Biblica' of Nicolas Nabokoff

Nabokoff Work Has Premiere

New York Philharmonic-Symphony, Dimitri Mitropoulos, guest-conductor. Jascha Heifetz, violinist, assisting artist. Carnegie Hall, Jan. 2, evening:

Overture to 'The Merchant of Venice'Castelnuovo-Tedesco
'Sinfonia Biblica'Nabokoff
(First performance anywhere)
Concerto for Violin.....Beethoven

The Overture had its first American hearing under the baton of Massimo Freccia at a Stadium concert in New York in July, 1939. On Mr. Freccia's statement, we have it that out of the composer's deep admiration for the Swan of Avon, he evolved the Overture, inspired by the 'My ducats and my daughter' speech. This does not seem very convincing. The work is too long and too noisy. It bears not the slightest relation to Shakespeare as a poet or as the expression of a literary era.

The four movements of Mr. Nabokoff's Symphony are titled 'Ecclesiasticus' (Wisdom); 'Solomon' (Love); 'Absalom' (Fear); 'Hosanna' (Praise). The titling of the movements is not indicative of their content. It is open to question whether the author of the 'Song of Songs' made love in such strains as we heard on this occasion, and if Absalom hung by his hair from the oak tree there was no musical evidence of the fact. Incidentally, one could not help wondering why Mr. Nabokoff chose a theme perilously like 'The First Nowell the Angels Did Say' for his section concerning Wisdom. The composer was brought out for many bows.

After the foregoing, Mr. Heifetz's beautiful and graceful playing of Beethoven's Concerto fell like a chrysm upon the ear. The violinist was in his best form and gave full measure of beauty to the favorite work. If the Rondo lacked something of crude strength, it gained in other ways and the audience was ecstatic in its applause. H.

Novelties and Chausson 'Poème'

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Soloist, Albert Spalding, violinist. Carnegie Hall, Dec. 29, afternoon:

'Tragic' OvertureBrahms
'Poème' for violin and orchestra.....Chausson
Introduction and Rondo CapricciosoSaint-Saëns
SinfoniettaZemlinsky
(First performance in America)
Suite from 'La Donna Serpente'.....Casella
(First performance in New York)

The new music on the program, the Zemlinsky (Continued on page 35)

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MUSICAL AMERICA—THE PUBLICATION FOR ALL THOSE INTERESTED IN THE CAUSE OF MUSIC

CONCERTS: Ensembles Bulk Large in Concert Field During Fortnight

ENSEMBLES formed the preponderance of events in recital halls the past two weeks, Christmas music making up a large share of their programs. The General Platoff Don Cossacks made their New York debut in Carnegie Hall; the Down Town, University and Mount Holyoke Glee clubs, the Singers Club and Trapp Family Choir were heard. Four pianists, Muriel Kerr, Elizabeth Travis, Irene Rosenberg, and Jerome Rappaport were second in weight of number. Nicola Moscona, Clyde Barrie and Marian Anderson were the vocalists. Anatole Kitain, violinist, returned in recital, and Angna Enters, dance-mime, began a series of recitals.

Anatole Kitain, Pianist

Town Hall, Dec. 17, evening:

Toccata in C Major, Op. 7.....Schumann
Sonata in F Minor, Op. 5.....Brahms
'Funerailles'; 'Au bord d'une source'.....Liszt
'Danseuses de Delphes'; 'Reflets dans l'eau'.....Debussy
Six Etudes from Opp. 10 and 25; Scherzo
No. 1, in B Minor.....Chopin

Making his reappearance on the local concert stage after an interval of six years, Anatole Kitain revealed the possession of a technical equipment that permits of very rapid playing without loss of clarity. This



Nicola Moscona



Anatole Kitain



Charles Baker



Channing Lefebvre

was at once demonstrated in the opening number, the formidable Toccata being taken at almost breakneck speed for a double-note composition.

In the course of a program concerned mainly with music of the Romantic school the pianist proved to be on particularly congenial territory in the Liszt compositions, the Chopin etudes and the two Debussy numbers, which latter were played with marked poetic sensitiveness and noteworthy feeling for tonal atmosphere. The Liszt 'Funerailles' is at best theatrical in essence and Mr. Kitain was sufficiently the master of all the technical problems involved to be able to exploit that element to the utmost, with the vivid effectiveness of highly accentuated and strongly con-

trasted dynamics. His delicately tinted and finely articulated performance of 'Au bord d'une source' was, however, a more impressive artistic achievement.

The Brahms sonata fared least well of all the program numbers, as it was given a reading that never penetrated far below the surface. The percussive attack in the big chordal passages and the erratic treatment of the more lyric material deprived the first movement of its rightful majestic contents. Nor was the real mood of the Andante captured or conveyed. A better legato and greater finesse in dynamics would have enhanced the effect of both. The best results were obtained in the last movement, which, although taken at an excessive tempo, was worked up to a bril-

liantly climactic finale. An audience of goodly numbers remained for a series of encores at the end. C.

Down Town Glee Club Sings

The Down Town Glee Club, founded and directed by Channing Lefebvre, presented its annual Christmas concert on the evening of Dec. 18 in Carnegie Hall. The Club was assisted by the choir boys of the Cathedral of Saint John the Divine. John Baker, baritone, was the soloist, Stuart Ross was the accompanist and Harold Friedell the organist.

The evening began with effective singing of 'Holy Night' with the choir boys in the top balcony and the club on the stage. The regular program presented works by Bach, Grieg, Bury, Verdi, Wolfe, Sibelius, Haapalainen, Nagler, Hadley, Maunders and Shaw, as well as traditional music of several lands. The audience joined in the final 'Adeste Fideles'. M.

University Glee Club Heard

The University Glee Club of New York, conducted by Channing Lefebvre, gave its ninety-third members' concert in the Grand Ball Room of the Waldorf Astoria on the evening of Dec. 19. Norman Cordon, Metropolitan Opera bass, was the soloist of the evening singing 'Boris's Monologue' from Mussorgsky's 'Boris Godunoff' and songs by Handel, Strauss, Charles and Marx. The Glee Club offered Christmas songs, and works by Kramer, Palmgren, Nagler, MacDowell and Foote. They also sang folksongs of several lands and a group of campus songs. Frederick F. Quinlan was the accompanist. M.

Baker Conducts Singers Club

The Singers Club of New York, conducted by Charles Albert Baker, presented its thirty-eighth private concert in the Grand Ball Room of the Hotel Astor on the evening of Dec. 19. The assisting artists were Virginia Johnson, soprano, and Theodore Everett, baritone. Miss Johnson sang songs by Massenet, Blech and Hageman, and Mr. Everett contributed works by Verdi, Henchel and Malotte. Choral works by Grieg, Schubert-Riva, Schubert-Barratt, Purcell-Burleigh, Haydn, Cole-ridge-Taylor, Baraja, Moniuszko-MacDowell, Whiting, were heard as well as carols and traditional airs with solo parts sung by Paul King, Edward Roecker and Hazen Jacobsen. Theodore Walstrum was the accompanist and Irving Davis was at the organ. M.

Nicola Moscona, Bass

Mr. Moscona, bass of the Metropolitan Opera, had Nota Camperos, soprano, and Constantine Callinicos, pianist, as assisting artists in a concert in the Town Hall on the evening of Dec. 22, for the Greek War Relief Fund. The Greek Minister, Kimon Diamantopolous, and the Greek Consul General, General Nichola Lelis, were sponsors. Mr. Moscona offered arias from 'The Bartered Bride', Handel's 'Serse' and Gomes's 'Salvator Rosa' as well as songs in various languages. The second part of the program was devoted to works by Greek composers. N.

Trapp Family Singers

The Trapp Family Singers presented the third and final concert in their series of Christmas programs in Town Hall on the afternoon of Dec. 22 before a capacity audience which was predisposed to Yuletide festivities. The stage was bedecked with an appropriate tree festooned with lights, trimmings and sweets. And the program offered music of similar stuff. Baroness Maria von Trapp, the charming mother of the ensemble, spoke her little pieces with the disarming simplicity that we have come to associate with her. Her prefaces to the songs would make them enjoyable even if the singing was not.

The afternoon got off to an excellent start with old music: Gregorian, 'Alma redemptoris mater'; Josquin des Pres, and (Continued on page 18)

Darius Milhaud Honored by League of Composers

Below, Darius Milhaud and His Wife, Madeline, at the Concert in His Honor Given at the Museum of Modern Art under the Auspices of the League, and (Inset) Marcelle Denya, Soprano, Soloist in the World Premiere of His 'Le Voyage d'Ete'



Mme. Denya's photo by De Bellis

Larry Gordon

THE League of Composers presented an "evening in honor of Darius Milhaud" at the Museum of Modern Art on Dec. 27, the program consisting of the world premiere of 'Le Voyage d'Ete', composed in 1940; the American premieres of 'La Cantate de l'Enfant et de la Mere' (1938), and two excerpts from the opera 'Christophe Colomb' (1928). The Ninth String Quartet and 'L'Album de Mme. Bovary' completed the list. The assisting artists were: in the quartet, the Galimir String Quartet, Felix Galimir and Robert Conrad, violins; Lotte Hammerschlag, viola, and Ernest Silberman, cello; in 'Le Voyage', Marcelle Denya, soprano, with Mr. Milhaud at the piano; in 'La Cantate', Madeline Milhaud, narrator (and wife of the composer), the Galimir Quartet, Irma Jurist, pianist and Mr. Milhaud, conducting the ensemble. Mordecai Bauman, baritone, sang the excerpts from the opera, and the composer played 'L'Album'.

Though it is difficult to doubt the sincerity of Milhaud, the impression obtained from this concert, is that the music performed is outmoded. Of first news interest was the performance of 'Le Voyage d'Ete'. The music is set to a series of poems by Camille Paliard, poems remarkable chiefly for their simplicity. Prose descriptions, set as verse, the music confirms their prosaic qualities. The composer has written quite simply for the voice and piano and apparently has not endeavored to relate the vocal setting, beyond general atmosphere, to the text. Mme. Denya sang well and unobtrusively, and Mr. Milhaud, who is an admirable interpreter of his own works, played the modest piano parts very well.

The excerpts from the opera were dryly sung by Mr. Bauman and the piano accompaniment was inadequate to convey the orchestral colorings. Mme. Milhaud narrated exquisitely the text of 'Cantate de l'Enfant et de la Mere' (poems by Maurice Careme). The assisting quartet and pianist were more in the way than out of it, and apart from setting the mood for the various sections of the work, more of a hindrance to a literary reading, than an aid to a musical performance. However, they played ably.

The Galimir ensemble opened the concert with a performance of the Ninth String Quartet, the most musical and rewarding composition of the evening. Here often passionate in his writing, the composer fre-

quently achieved "something rich and strange", though there were wearisome stretches of merely clever writing. Startling enough, in its banality, was a tune given out by the first violin in the second movement, 'Anime'; popping up suddenly, it had a folk-quality, a snub-nosed, peasant vitality about it, but when it was placed against some mildly dissonant writing for the other three instruments, it immediately became "modern music"—the product, unmistakably, of a member of "the group of six".

When Mr. Milhaud wants to, or has sufficient inspiration, he can write very interesting music, and upon occasion achieves a melody. He was at his best in the music offered at this concert, in the pure form of the quartet, and in his writing for piano. Some of the accompaniments in the 'Voyage' were delightfully whimsical, or of an unpretentious simplicity. He was, with the assisting artists, welcomed by a most courteous audience, which gave him the benefit of its unreserved, though sometimes puzzled, attention. W.P.

CLEVELAND ENGAGES HEIFETZ AS SOLOIST

Rodzinski Leads Orchestra in Beethoven Concerto—Harris Symphony Has Premiere

CLEVELAND, O., Jan. 5.—The tenth program in the regular symphony series of the Cleveland Orchestra, given on Dec. 19 and 20 was a joyous occasion for the capacity audiences present to hear Jascha Heifetz as soloist in the Beethoven Violin Concerto. Although this concerto has been played here many times by celebrated artists, Mr. Heifetz has not played it since the early days of the orchestra. The perfection of his performance and the excellent orchestral part under Artur Rodzinski's direction were most satisfying.

Beethoven's Overture to 'Leonore' No. 3, Op. 72, preceded the concerto. After intermission Dr. Rodzinski presented the Shostakovich Symphony No. 1, Op. 10, which has become a favorite with Severance Hall audiences.

Chorus Assists

The Christmas week concerts of the orchestra were eagerly anticipated after the announcement that Dr. Rodzinski would conduct the first full performance of Roy Harris's recently completed 'Folk Song Symphony'. The composer conceived this work as a monumental expression of American life. It is in seven movements, five of which include a large mixed chorus, and two movements of which are instrumental preludes. The folk songs used by Mr. Harris are 'When Johnny Comes Marching Home', 'Oh, Bury Me Not on the Lone Prairie', 'The Dying Cowboy', 'Moun-

taineer Love Song', and 'The Girl I Left Behind Me'.

The first instrumental interlude, third movement, is entitled 'Dance Tunes for Strings and Percussion', the composer's own invention in the style of old fiddle tunes. The second interlude, the fifth movement, is based on the tunes, 'The Blackbird and the Crow' (or 'The Bird's Courting Song'), and 'Jump Up, My Lady'.

A heavy burden fell upon the capable shoulders of Rudolph Ringwall, associate conductor, who took over the final rehearsals of the Philharmonic Chorus and the orchestra, due to the illness of Dr. Rodzinski and of Boris Goldovsky, conductor of the chorus. Both the Thursday and Saturday audiences responded with cheers and applause for the composer's expression of familiar tunes dressed in rich and colorful orchestral dress and in exciting dynamic effects. Mr. Harris was present and must have been delighted with the response. An excellent performance of Brahms's Fourth Symphony completed the program.

An extra concert was included in the Twilight Series on Dec. 22. A large holiday audience enthusiastically demanded two encores after the hour program of Christmas music, selected by Mr. Ringwall. The program listed the 'Pastoral' Symphony, from 'The Messiah', two chorales for brass instruments from Bach's 'Christmas' Oratorio, the Prelude to 'Hansel and Gretel', Carillon, and Farandole, from Bizet's 'L'Arlesienne', the 'Mother Goose' Suite by Ravel; and 'Roumanian' Rhapsody No. 1, by Enesco.

WILMA HUNING



Larry Gordon
James P. Hayes

National Symphony Appoints Hayes Assistant Manager

Former Civic Concert Service Representative to Begin Duties Immediately

WASHINGTON, D. C., Jan. 8 (By wire)—James P. Hayes, of New York City, has been appointed assistant manager of the National Symphony Orchestra, L. Corrin Strong, president of the Orchestra Association's Board of Directors, announced today.

Mr. Hayes comes to the National Symphony from the Civic Concert Service, Inc., for which he has been a field representative for three years. He is to begin his duties at once. J. W.

DOROTHY MAYNOR SINGS AT LIBRARY OF CONGRESS

Negro Soprano Opens Festival of Music Commemorating Freeing of Slaves 75 Years Ago

WASHINGTON, Jan. 5. — Dorothy Maynor, Negro soprano, made her debut in this city, commemorating the seventy-fifth anniversary of the freeing of her race on Dec. 18, with a concert opening the Library of Congress Negro Festival on the same date. The thirteenth Amendment to the Constitution, legally freeing the slaves, was ratified on Dec. 18, 1865, although President Lincoln had issued an Emergency Proclamation some months previously which had abolished slavery.

Miss Maynor began her program with an aria by Handel, and two Beethoven songs, followed by Lieder by Brahms and Schumann, and French songs. A group of works by Strauss, whose music figured in the soprano's repertoire for the first time, was enthusiastically applauded. One of the compositions was 'My Day' by R. Nathaniel Dett, Negro composer, with whom she had studied at one time. Four Negro Spirituals completed the program. Arpad Sandor was her accompanist. The audience, which filled the Library's Coolidge Auditorium to capacity, warmly applauded the singer.

Other events of the festival, which continued for three more days, included a concert by the Budapest String Quartet, a program of Negro folk music performed by Alain Locke and Sterling Brown of Howard University, and Alan Lomax of the Library of Congress, and a song recital by Roland Hayes, Negro tenor.

J. W.

Musicians Emergency Frolic

(Continued from page 11)

them, would never be recognized as Tristan and Isolde in any self-respecting opera house. Each produced a wind instrument, and, resorting to music stands on occasions between loving gestures, produced a duet which at times kept to the original score, but more often revealed strains of the Barcarolle, the Toreador Song and 'L'Après midi d'un faune.' Leopold Mannes, orchestrating at the piano, abetted these interpolations. But when it was realized that the love-lorn ones were in truth Georges Barrère, flutist, and M. Nazzi, English horn player of the Philharmonic, things fell into their proper relationships, and two fell into each others' arms, and the curtain fell, shutting off the tender scene.

A visit to the most famous operatic bull ring was next in order. But the Toreador looked far more like Charlie Chaplin than Escamillo and the cigarette girl resembled strongly a certain movie actress who wears form-fitting black sequined dresses and murmurs "Come up 'n see me some time." Be that as it may, the fierce bull, Ferdinand by name and nature (front end, Deems Taylor, back end Mr. Barlow), gave Escamillo-Chaplin-John Brownlee such a fright that he leaped to the top of the piano and crouched there in terror until Carmen-Mae West-Lucrezia Bori rescued him by giving Ferdinand a bunch of his favorite flowers to smell. There was some singing, but it was purely incidental, and Miss Bori, who had been advertised to sing, made a little speech instead after the curtain, removing her Benda mask for the occasion. In her own character, she "sang the praises" of Mrs. Astor, who came to the platform to express her appreciation and to thank the artists. Dr. Damrosch, who with Mme. Bori was co-chairman of the artists' committee, and who played the piano for three of the four skits, was also called on to appear and receive the plaudits of the audience, which obviously enjoyed the evening tremendously.

F. Q. E.

Littlefield Ballet Starts First "All-America" Tour

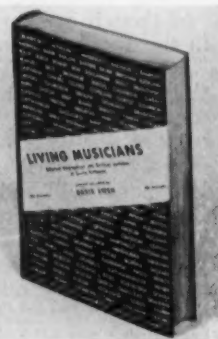
The Littlefield Ballet opens its first "All-America" tour in Baltimore on Jan. 11, with a performance at the Lyric Theatre. Before it concludes this tour in Washington, D. C., on March 7, the ballet will have performed in forty-four cities, fifteen States, north and south as far as Michigan and Mississippi, west to Oklahoma City and Dallas, and up and down the Atlantic seaboard from New York to North Carolina. The touring company will comprise a full roster of sixty-five persons, including its own orchestra and stage crew.

Hofmann Resumes Tour

Following a mid-season holiday at his new home on the coast of lower California, Josef Hofmann resumed his concert tour in Milwaukee on Jan. 4, where he appeared for the Arion Musical Club. Among cities in which Dr. Hofmann will appear in the second half of the season are: Minneapolis, Winnetka, Duluth, Ottawa, New York, Brooklyn, Baltimore, Miami Beach, Winter Park, Bridgeport, San Francisco and Los Angeles.

Stravinsky to Become Citizen

Igor Stravinsky, Russian composer, will make his permanent home in the United States and plans to take out citizenship papers soon, according to Leonard Feist, president of the new Mercury Music Corporation of New York, which has obtained sole rights of publication for Mr. Stravinsky's non-symphonic music. Mr. Feist disclosed the composer's intention in a statement made on Jan. 7.



A few of the Musicians in LIVING MUSICIANS

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John Barbirolli
Howard Barlow
Harold Bauer
Bruna Castagna
Richard Crooks
Walter Damrosch
Mischa Elman
Georges Enesco
Kirsten Flagstad
Walter Gieseking
Beniamino Gigli
Howard Hanson
Jascha Heifetz
Josef Hofmann
Serge Koussevitzky
Marjorie Lawrence
Giovanni Martinelli
Nino Martini
Lauritz Melchior
Yehudi Menuhin
Eugene Ormandy
Ezio Pinza
Lily Pons
Serge Rachmaninoff
Elizabeth Reithberg
Paul Robeson
Artur Rodzinski
Artur Schnabel
Albert Spalding
Leopold Stokowski
Richard Strauss
John Charles Thomas
Lawrence Tibbett
Arturo Toscanini
Bruno Walter
Efrem Zimbalist

LIVING MUSICIANS

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Consider the Listener

CONSIDER the listener. Ernest Newman has done it again in a recent article in the *Sunday Times* of war-torn London. The sage and provocative English writer points out that even under ideal conditions we cannot hope to hear a musical work exactly as the composer conceived it, for notation can give only an outline of his intentions. In fact, if we are to approximate the experience which the composer had in creating the work, we must not only hear the notes, but also re-think the music as it was originally conceived, he argues.

Taking the opening phrase of the quintet in Wagner's "Meistersinger," as an example, Mr. Newman says that the reader can probably remember it and indeed feel sure that he has heard it many times in performances. But he is mistaken. No one has ever heard Wagner's phrase, because it does not exist, except as an abstraction in the composer's imagination. Wagner himself never heard exactly what he had written, because the factors introduced by musical performance were by their very nature destined to change it. The soprano sings this opening phrase accompanied by an oboe playing the same notes at the same pitch. As Mr. Newman points out, the singer often has a vibrato, and singer and oboe may not be in tune with each other. There is an infinite variety in the quality of soprano voices and in the timbre of oboes and in their permutations and combinations. Wagner had but one mating of qualities in mind.

Again, in the matter of musical phrasing, the listener is beset by delusions. Simply write out a few familiar musical phrases, says Mr. Newman, and ask any intelligent music listener to punctuate them for you as he hears them. You will find that

what he has done is to adapt the phrase-articulation to his own habits of listening, and by consulting the score you will be able to surprise even professional musicians with the disparity between what they hear and what the composer has indicated.

Often it is impossible for an ensemble to follow the composer's phrase markings literally, especially in passages taken at a fast tempo. Mr. Newman cites Berlioz as a composer whose markings are so intensely personal and categoric that some of his melodies have probably never been performed exactly as the composer conceived them. And often conductors and performers think that they are communicating to their listeners nuances which exist only in their imaginations, says Mr. Newman. What we hear at concerts is only an approximation of what the composer had in mind.

Death Toll of Musicians in 1940

The year 1940 took a melancholy toll of respected and admired men and women in music. But it left to us some of the most venerable and most loved figures of the art. Of the thirteen "Grand Old Men of Music" pictured, with their autographs, in *MUSICAL AMERICA* of Feb. 10, 1938, all but one are living in the New Year, though the youngest, Jean Sibelius was born in 1865 and the oldest, Christian Sinding, in 1856. The one who was taken away was the nestor of conductors, Dr. Karl Muck, who came into the world in 1859.

Besides Dr. Muck, the year saw the passing of Dr. Ernst Kunwald, Arnold Volpe, Rhéné-Baton, and Joseph Pasternak, among conductors known in this country. Dr. Kunwald was for five years, 1912 to 1917, conductor of the Cincinnati Symphony. Mr. Volpe's part in the founding of New York's Stadium concerts will not be forgotten. Dr. Muck, of course, looms as one of the really great conductors of the times. In the field of choral conducting, as well as teaching, the departure of Ward Stephens is to be lamented.

The year was one of many deaths among noted singers. Though only a few remember Emma Nevada when she was active in opera and concert, and though her career was largely abroad, her place in the annals of America's musical growth is secure.

Luisa Tetrazzini is, of course, much closer to our times, though she had not been active in this country for many years. If by no means the perfect coloratura, she was one of the most phenomenally gifted and accomplished artists of at least half a century. Her name will endure. So will that of Alessandro Bonci, who also passed from the scene in 1940. Though his was not a great voice, his abilities as a vocalist placed him in the front rank of operatic tenors. Among other singers taken from us during the year were Albert Reiss, whose Mime is still recalled as perhaps the best the Metropolitan has known; Edward Lankow, with the phenomenally heavy bass notes; Dinh Gilly, Emma Redell and Genevieve Vix.

Jan Kubelik was the one internationally celebrated violinist to pass from the scene. The world war ruined his career, but his fame has survived. Among other instrumentalists who will be missed may be named René Pollain, whose viola impersonated Sancho Panza so well in the Strauss "Don Quixote"; Alexander Kelberine, the gifted pianist, who was a suicide; and Albert von Doenhoff, best known as a teacher of piano and as one of the most active of the musical good fellows of the New York Bohemians.

Composers lost to us in 1940 included Fredrick Converse, whose "Pipe of Desire" was the first American opera given at the Metropolitan. James H. Rogers, whose songs were widely familiar and who was also a music critic; and Silvestre Revueltas, prominent in Mexico. Of musical scholars, the world will particularly mourn Donald Francis Tovey and Arnold Dolmetsch.

With the passing of Giulio Gatti-Casazza was closed the book of one of the most influential operatic figures of memory; to him as general manager were entrusted the destinies of the Metropolitan for 27 years. In their very different spheres, Paul D. Cravath, the noted lawyer, who was head of the Metropolitan's board of directors, and Jules Judels, who was "just a back-stage man", but whose recollections as an employee went back to the fire in the opera house

Personalities



Larry Gordon

Sir Robert Meher, Founder of Children's Concerts in England, chats with the Music Patron, Mrs. Elizabeth Sprague Coolidge, at the League of Composers Concert in Honor of Darius Milhaud, at the Museum of Modern Art

Hess—Besides engineering a series of concerts in the National Gallery, London, Myra Hess has introduced another innovation in having military band concerts in Trafalgar Square just outside the gallery.

Thomas—As a part of the celebration of the seventy-fifth birthday of the City of Berkeley, Calif., John Charles Thomas will sing the name-part in a festival performance of Mendelssohn's "Elijah".

Giordano—Thirty-seven years after the premiere of his "Siberia" at La Scala, Umberto Giordano had the privilege, recently, of hearing at the Teatro Reale in Rome, an enthusiastically received revival of the work.

Crooks—In a recent poll of male singers of classical music over the radio, held by the *Motion Picture Daily*, top place was awarded to Richard Crooks, tenor of the Metropolitan Opera. This poll is based on votes of radio editors throughout this country and Canada.

Beecham—On his first visit to California, Sir Thomas Beecham is said to have stated recently that Hollywood musical directors did not produce music but only shocking noise. "No one," he is further quoted as saying, "with the slightest artistic refinement, can listen to movie music without the utmost pain".

Painter—Although she retired from the stage several years ago, Eleanor Painter again claims relationship with the world of music. This time it is as the author of a novel, "Spring Symphony" based upon the life of Clara and Robert Schumann. The book was published on Jan. 3, by Harper & Brothers.

in 1892, will be well remembered.

In the sphere of the woman in music, the deaths of Blanche Marchesi, widely known vocal teacher; Rosa Newmarch, renowned as a writer on music; Bertha Baur, long the head of the Cincinnati Conservatory; Mrs. Henry T. Finck, who was associated with her husband in his critical work; and Mrs. Ernest Hutcheson, gifted wife of the celebrated pianist who has played so large a part in the work of the Juilliard Graduate School, will continue to be keenly felt among those who knew their value.

ANNUAL NAUMBURG AUDITIONS PLANNED

Foundation Holds Seventeenth Contest for Young Artists —To Award Debuts

The Walter H. Naumburg Musical Foundation announces its Seventeenth Annual Series of auditions for pianists, violinists, cellists, and singers who are of mature talent and ready for professional careers, but who have not already had a New York recital. Artists who reveal outstanding talent will be awarded New York debut recitals during the season 1941-1942. Expenses connected with recitals will be paid by the Foundation.

Candidates must not be over thirty years of age, but application may be filed if birthday does not precede Feb. 28, 1911, and must be recommended in writing by a teacher, music school or musician of acknowledged standing. This year two new rulings go into effect: that no candidate under the age of sixteen shall be admitted to competition; and, a recital given in New York under the age of ten, shall not count against the candidate.

The preliminary auditions will be conducted during March. Co-operating in these preliminary auditions is an advisory committee composed of Ernest Hutcheson, chairman, Francis Rogers, Willem Willeke and Anna C. Molyneux. The final auditions will be on April 7 and 8 and the judges will be: Walter Spalding, Harvard University; Wallace Goodrich, New England Conservatory; Bruce Simonds, Yale University; Adolfo Betti; and Povla Frijsch.

Pianists should include at least one Prelude and Fugue from the 'Well-Tempered Clavier' of Bach, and one composition in large form either a Sonata or a suitable equivalent. A purely lyrical piece, such as a Nocturne of Chopin should also be included. Violinists and cellists should include two contrasting movements of any suite or sonata by Bach for the instrument alone and a concerto, modern or classic. Singers should include a classic aria (Bach, Handel, Mozart or Gluck) in sustained cantilena style.

Application blanks may be secured from the Walter H. Naumburg Musical Foundation, 9 East 59th St., New York City. All applications must be filed not later than Feb. 28, 1941. The committee reserves the right to reject the application of any candidate who is obviously not prepared for a New York recital.

FLAGSTAD WILL RETURN

Soprano Plans Concert Tour Next Season—Will Not End Career

Rumors that Kirsten Flagstad would terminate her career at the end of the current season, her seventh in this country, were dispelled by George Engles, managing director of NBC Concert Service, recently. According to Mr. Engles, the Norwegian soprano will be in the United States again next year for a concert tour. It was not made clear, however, whether Mme. Flagstad intended to return to the Metropolitan Opera Company next season.

Mme. Flagstad will resume her recital tour in March of this year, until which time she will continue with her customary activity at the Metropolitan. Her husband, Henry Johansen, is now in Norway. Her daughter, Else, who was married to an American, Arthur Dusenbury, last Summer, is living in Boseman, Mont.

What They Read Twenty Years Ago

MUSICAL AMERICA for January, 1921

MUSIC & DRAMA



Willem Mengelberg, Conductor (Right), Arrives from Europe with Alexander Schmutler, Russian Violinist (Left), and S. E. McMillen, Manager of the National Symphony

It Came of Age

Charpentier's 'Louise', first produced in Paris in 1900, had its first performance by the Metropolitan Opera Company on Jan. 15, with Farrar, Harrold and Whitehill in the main roles. Albert Wolff conducted. Other operas of the week were: 'Cavalleria Rusticana' with 'Le Coq d'Or', 'Don Carlos', 'The Blue Bird', 'L'Oracolo' with 'Pagliacci', 'Il Trovatore' and 'Aida'.

1921

RALEIGH, N. C., HAS FESTIVAL OF BACH

Cooper and Alden Conduct Orchestra and Choirs—'Christmas' Oratorio Performed

RALEIGH, N. C., Dec. 29.—Heading the list of numerous musical programs presented here during and prior to the Christmas season, was the Bach Festival, including two programs which were enjoyed by a large percentage of music lovers from central and western North Carolina. National prominence was given the occasion through courtesy of a chain radio broadcast of one performance.

The two programs heard included a program played by an all-State orchestra conducted by Edgar Alden, which was given on Dec. 21; and Bach's 'Christmas' Oratorio presented with orchestra on Dec. 22. Dr. Harry E. Cooper conducted; Lillian Parker Wallace was assisting pianist.

Cantata Sung by Toms

The orchestra program included the Third 'Brandenburg' Concerto for eleven solo instruments; air from Suite in D for string orchestra; B Minor Suite for flute and orchestra, Earl Slocum, soloist; tenor solo cantata No. 189, 'My Soul Praises and Glorifies', sung



Alfred Cortot (at Piano) and Jacques Tibaoud Talk Over One of Their Many Musical Collaborations

Singing Begins at Sixty!

"Retire?" said Schumann-Heink recently, "I guess not! My voice is as good as it ever was, if not better, and I intend to keep on singing for many years to come!"

1921

And, Conversely?

Musicians Too Ignorant of Science, Declares Edison. They never take the pains to determine the mechanism of the things which produce their art.

1921



John McCormack, Tenor, Goes A-hunting with a Friend

Them Was the Days

Chicagoans Open New York Season with Colorful 'Norma' Revival, Raisa, Besanzoni, Lamont and Lazzari Head Cast. First Week's Repertoire Also Includes 'Carmen' with Garden and Muratore, 'Tosca', 'Rigoletto' 'The Jewels of the Madonna' and Local Premieres of 'Le Chemineau' and 'Monna Vanna'.

1921

And On Concert Stages, Too

Pianos for Scrap Heap Used in New York's Public Schools.

1921

DALLAS HEARS MILSTEIN

Presented by Civic Music Association—Taliaferro Gets New Posts

DALLAS, Jan. 5.—For its third attraction, the Civic Music Association presented the violinist, Nathan Milstein, at McFarlin Memorial auditorium on Dec. 10. He displayed versatility and artistry in a program of compositions of Stamitz, Bach, Beethoven, and others. The excellent accompanist was Artur Balsam.

Pergolesi's 'Stabat Mater' was given by the University Glee and Choral Clubs, under Thomas S. Williams at Southern Methodist University on Dec. 12. Splendid work was done by both chorus and soloists. Achilles Taliaferro has been chosen conductor of the Museum Sinfonietta, replacing Arnot Bouton, who has been called to service. He has also been elected conductor of the Schubert Choral Club, succeeding the late J. Wesley Hubbell.

Geraldine Farrar appeared on the Town Hall series in a lecture on Dec. 13.

A new organization, known as the Music Guild, directed by Daniel Sternberg, gave its first program on Dec. 13, at the Museum of Fine Arts, and was well received. The A. Cappella choir, from North Texas State Teachers College in Denton, under Dr. Wilfred C. Bain, gave a varied program on Dec. 19 at Scott Hall.

M.C.

ANNIE A. CORRELL

CONCERTS: Platoff Chorus Makes Debut; New Recitalists Appear

(Continued from page 14)

Palestrina. Carols from several lands followed and then the recorders and the virginal were brought out and an exquisite little chamber music interlude was presented. A Suite for recorder, viola da gamba and virginal by Gaspar Fischer proved a particularly worthy titbit.

After the intermission the true Christmas spirit, the Christmas of old Austria, was portrayed. Dr. Franz Wasner, the priest, conductor and friend of the family, acted as father in the little scene. He came alone onto the dark stage singing the traditional carol calling the family to midnight mass. His lantern was joined by those of the other members of the family, and the singing was taken up by each new addition as he or she appeared. They all sat down at the table when the carol was ended and offered a group of old Christmas songs, most of which were arranged by Dr. Wasner. 'Silent Night' was sung as it was 100 years ago when the Rainer family, ancestors of Baroness von Trapp, introduced it to this country. And so the Trapp family concluded their program of Christmas music, affording real pleasure to their hearers and proving again that they are one of the most thoroughly delightful of contemporary concert attractions. K.

General Platoff Don Cossack Chorus

Nicholas Kostrukoff, conductor. Carnegie Hall, Dec. 29, evening:

'Song of the Cherubim and Seraphim' Lomakin
'Save Thy People, O God!'.....Chesnokoff
'Inspire my Prayer'.....Archangel'sky
'Lord, Have Mercy'.....Cretchaninoff
'Blessed be the Lord'.....Tchaikovsky
'Credo'.....Gretchaninoff
'Signals' (Russian Cavalry March) Kolotilin
'Asters of Autumn'.....Russian Song
'Departed Youth'.....Fogel
'Those Evening Bells'.....Koltzoff
'In 1893'.....Cossack War Song
'Lesghinka'.....Cossack Dance
'Hay-Re-Ra'.....Maori Farewell Song
'Sieny'.....Folk Song
'Two Guitars'.....Gipsy Song
'Malania'.....Popular Song
'Kozatchok'.....National Dance

Although this chorus which is named in honor of a music-loving army officer, had appeared in Brooklyn earlier in the season, this concert was its first in Manhattan. An audience of unusual proportions and great enthusiasm was on hand and to clapping there were frequently added shouts and whistles of approval. The volume of sound which the thirty voices sent forth, seemed out of all proportion to their number. But it was not alone in volume that they excelled. A great variety of quality and shading was always evident and one tenor in short incidental solos did some falsetto singing that sounded like harmonics played on a violin. There were also the bell sounds and other instrumental effects beloved of male choruses and several Cossack dances well performed. A number of the items had to be repeated.



Elizabeth Travis



Clyde Barrie

The singing of the chorus as a whole was of such excellence that all persons who enjoy virile chorus work are hereby enjoined not to miss a performance by Mr. Kostrukoff's forces. Solos were sung by A. Zakhartchenko, S. Koupchinsky and B. Riabouka. The solo dancers were S. Tavasieff and B. Ivanoff. H.

Elizabeth Travis, Pianist

Hailing from Boston, Miss Travis is said to have concertized to some extent in Europe and South America. Her appearance in the Town Hall on the evening of Dec. 27, was her New York debut.

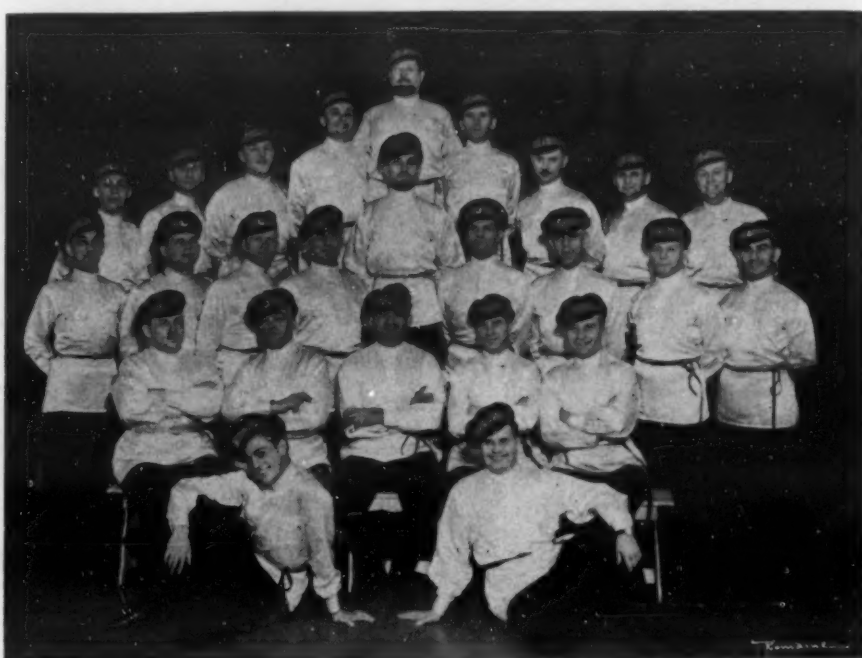
Miss Travis is a tidy player. She has been well taught and has learned what has been set before her. That she illuminated any of her numbers with an inner light of individuality or that she was particularly communicative of the composers' intentions, cannot, unfortunately be said. Her program was a study in contrasts, beginning with the Chromatic Fantasia and Fugue of Bach, she went to the so-called Sonata in A Major of Mozart, the C Major Phantasie of Schumann and a final group by Chopin, Dénée, Pick-Mangialli and Delibes-Dohnányi. A good-sized audience applauded with enthusiasm. H.

Clyde Barrie, Baritone

John Ahlstrand, accompanist. The Town Hall, Dec. 29, afternoon:

'Hear Me, Ye Winds and Waves' from 'Julius Caesar'; 'Si tra i Ceppi' from 'Berenice' Handel
'Im Wunderschönen Monat Mai', 'Aus Meinen Tränen Spriessen', 'Die Rose, Die Lilie' Schumann
'Die Nacht'.....Strauss
'Der Ton'.....Marx
'Unmindful of the Roses'.....Coleridge-Taylor
'The Hills of Gruzia'.....Mednikoff
'The Cloths of Heaven'.....Dunhill
'Sigh No More'.....Aiken
'I Mus' Keep a Moverin'.....Harrington
'Exhortation'.....Cook
'Sweet Lil' Jesus Boy'.....MacGimsey
'Hold On'.....Johnson
'Lawd, I Want to be a Christian'.....Still
'No Hidin' Place'.....arr. by Barrie
'You May Bury Me in de East'.....Burleigh
'Gwine ter Sing all Along de Way'.....Still

This was Mr. Barrie's first recital appearance in New York, although he has been frequently heard over the air. He is one of the most promising of the Negro



The General Platoff Don Cossack Chorus, Nicholas Kostrukoff, Conductor, Which Made Its New York Debut in Carnegie Hall on Dec. 29

singers now before the public. The voice is carressing in texture and well produced save for a tendency to narrow down both in volume and quality in its upper reaches. His interpretative gifts are well above the ordinary. The Schumann songs were particularly well done and the Strauss song, excellent. The number of Spirituals somewhat over-balanced the remainder of the program but they were sung with fervor that brought a quick and enthusiastic response from the audience. H.

Mount Holyoke Glee Club

The Mount Holyoke College Glee Club, conducted by Ruth Douglass, gave a concert of Christmas carols in the Town Hall on the evening of Dec. 21 for the benefit of the college's New York scholarship fund. Shirley Sinclair was heard as soprano soloist. The program included carols of many nations, among them England, France, Germany, Austria, Spain, Belgium, Hungary, Czechoslovakia, as well as carols of Mexican and Appalachian heritage. Two Italian carols arranged by Castelnuovo-Tedesco were also performed. Miss Sinclair also sang Christmas music, including works by Warlock, Wentzell and Bax. Incidental solos were sung by Esther Wilcox, Janet Merrill and Dixie Scott, sopranos. Viva Faye Richardson was accompanist for the club, and Nathan Price for Miss Sinclair. N.

Ruth and Paul Draper Appear

The first joint appearances of Ruth Draper, monologist, and her nephew Paul Draper, dancer, took place at the Booth Theatre in a series of performances beginning on Dec. 26 and closing on Jan. 5. The program opened with a group of six dances by Mr. Draper in which he revealed his tap mastery in ballet, or vice versa. In whichever category one places him, he must be granted his claim to technical proficiency and, more important, to thorough dance pleasure. Music in this group was by Scarlatti, Handel and Bach-Debussy as well as a medley of so-called folk tunes. Louis Spielman, at the piano, was an able accompanist throughout the evening. Mr. Draper later danced to music by Thomas, Brahms, Lecuona and Strauss.

Miss Draper presented first her 'On a Porch in a Maine Coast Village', in which a crotchety old crone talks about her man, her son, her neighbors and the weather, not to mention her health, to whomever passes and to herself. It is an unpretentious clever bit of characterization. This was followed by 'At a Children's Party in Philadelphia' in which she acted the middle-

class mother worrying and worried by her three children at a party during the Christmas holidays. The sketch is almost cruel in its satire, mothers such as this one are not indigenous to Philadelphia alone. Miss Draper closed the program with 'In a Church in Italy', wherein women representing England, America, Germany and Italy are seen, and the foibles of each ridiculed. The close, with a pitiable Italian girl kneeling miserably before the altar comes as a surprise after the comic, often devastating, satire of the other women. This is not to say that the artistry is in any way cheapened. On the contrary this touching scene only heightened the pleasure of a pleasant evening. K.

Sergei Radamsky, Tenor

Presenting the last in a series of three recitals in the Carnegie Chamber Music Hall on Dec. 16, Mr. Radamsky adhered to his policy of singing unhackneyed, but none-the-less valuable songs. His voice, when not pushed at the top, was of good size and pleasing quality, his greatest assets being imagination and artistry in interpretation. Handel's 'Where'er You Walk' began the program, but the subsequent works were of much more interest to the large audience. Songs by Durante, Caccini, Peri, Osma, Simoni, Nin, Falla and Favara were included on the first half of the list. Special mention must be made of Osma's 'Ay, del Ayl' which was written for the tenor. The remainder of the program was devoted to songs by Tchaikovsky and Mussorgsky, excellently projected and enthusiastically received. Gregory Ashman was the accompanist.

In the second of his series, given on the evening of Nov. 18, the singer delighted an

(Continued on page 23)



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'FAUST' IN ENGLISH SUNG IN INDIANAPOLIS

Sevitzky Conducts Symphony
and Choir in Gounod Work
—Six Soloists Assist

INDIANAPOLIS, IND., Jan. 2. — With
the combined forces of the Indianapolis
Symphony, the Symphonic Choir and

The chorus which had been rehearsed
by Elmer Steffen sang with a spirit that
was stirring in the 'Kermesse' scene
as well as the rhythmic 'Soldiers' Cho-
rus' which brought rousing applause.
In the church scene the organ playing
of Clarence Elbert was very impressive,
the trio in the final 'Prison' scene was



Soloists in the Indianapolis Symphony's Presentation of 'Faust' in Concert Form in
Murat Theater on December 30, Were (Left to Right): Edward La Shelle, Baritone (Wagner);
Zina Lisichkina, Soprano (Marguerite); Gean Greenwell, Bass (Mephistopheles); Fabien
Sevitzky, Conductor of the Indianapolis Symphony; Ernest McChesney, Tenor (Faust); Hertha
Glaz, Contralto (Siebel and Martha), and Thomas L. Thomas, Baritone (Valentin)

six splendid soloists, Fabien Sevitzky
conducted a fine performance of Gounod's
'Faust', sung in concert form in
English on Dec. 30 at the Murat
Theater.

From the opening measures of the
Introduction, which the orchestra played
excellently, the music progressed ac-
cording to the score arranged in four
acts, instead of the original five. The
roles were taken as follows: Zina
Lisichkina, Marguerite; Hertha Glaz,
Siebel and Martha; Ernest McChesney,
Faust; Gean Greenwell, Mephistopheles;
Thomas L. Thomas, Valentin, and one
Indianapolis singer, Edward LaShelle,
as Wagner. Taken as a whole, it was
a smooth performance. Mr. McChes-
ney in his various arias revealed a
voice of beautiful quality. The most
realistic singing perhaps was in the role
of Mephistopheles, Mr. Greenwell sing-
ing almost entirely without reference to
his score. His interpretation of the
'Serenade' was very effective. Miss
Lisichkina vocally was well equipped,
but her English was not understandable.
Hertha Glaz gave a fine account of
herself in the roles of Siebel and Mar-
tha, revealing a voice of warmth and
richness. The 'Cavatina' in the first act
and the 'Death of Valentin' in act
three were effectively sung by Thomas
Thomas, whose rich voice was well fit-
ted for these roles. Edward La Shelle
in the small rôle of Wagner acquitted
himself creditably.

a fitting climax to the opera and was
finely sung.

The concert, which lasted about three
hours, was noteworthy, and both or-
chestra and chorus were in excellent
form and finely guided by Mr. Sevitzky.
The audience lavished applause on the
soloists, orchestra, chorus and con-
ductor. PAULINE SCHELLSCHMIDT

Greenwich Village Theatre Plans Donizetti Opera

Donizetti's rarely heard 'Il Campa-
nello di Notte' ('The Night Bell') will
be presented in Italian at the Cherry
Lane Theater in Greenwich Village be-
ginning on Jan. 12. The comic opera
will be given under the joint direction
of Wendell Phillips Dodge, impresario
of the London Intimate Opera Com-
pany, and Elio Lupo, director of the
Gotham Opera Company. The work
will be produced in the "grand manner"
in intimate surroundings. It will be
sung by Lia Sempora, Stanley Carlson,
H. Barbi, Boris Voronouski and C. Sor-
rino. Mr. Lupo will conduct and will
be responsible for the stage direction.
The opera received a preliminary per-
formance last May under Mr. Lupo
in the Barbizon-Plaza Theater when the
group of young American singers work-
ing for a lyric repertory theater was
introduced to the public.

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Jussi Bjoerling to Tour Under Metropolitan Bureau

Swedish Tenor of Metropolitan Opera
Joins Columbia Management for
Concert Appearances

Jussi Bjoerling, young Swedish tenor who has been at the Metropolitan Opera for three seasons, has re-



Jussi Bjoerling

cently come under the management of the Metropolitan Musical Bureau, a division of Columbia Concerts Corporation of the Columbia Broadcasting System. He will make a transcontinental tour under this management next season.

Coming to New York from the Stockholm Opera and other European opera houses, Mr. Bjoerling made his debut at the Metropolitan Opera on Nov. 24, 1938, in 'La Boheme', and was heard that season also in 'Trovatore'. In succeeding seasons he has added roles in 'Rigoletto', 'Faust' and 'A Masked Ball', the last-named opening the current season. He has also appeared with the San Francisco Opera, and in concert and with leading symphony orchestras. Several times soloist in oratorio under Toscanini in this country, he also appeared with this conductor at the Lucerne Festival in the Summer of 1939.

MIAMI SYMPHONY PLAYS

John Bitter Conducts First Program
of University Orchestra

CORAL GABLES, FLA., Jan. 5.—The first subscription concert of the University of Miami Symphony, under its new conductor, John Bitter, who succeeded the late Dr. Arnold Volpe, was presented at Orchestra Hall on Dec. 16. Vronsky and Babin, duo-pianists, were the soloists of the evening and were enthusiastically received.

The program presented Brahms's Symphony No. 1 in C Minor; 'Andante' for String Quartet in D by Dr. Volpe, arranged for string orchestra by the composer; Bach's Second Concerto in C for two pianos and string orchestra; Rachmaninoff's 'Barcarolle'; Babin's

Etude No. 3; a two-piano arrangement of the Polka and Fugue from 'Schwanda' by Weinberger; and Elgar's 'Pomp and Circumstance' March.

CALIFORNIA OPERA GROUP GIVES FAUST

Coates Conducts Production Directed by Rosing—Plan Three
Additional Works

'Faust' in English at Royce Hall of the University of California at Westwood, was the secondary offering of the Southern California Opera Association in co-operation with the WPA Music Project on Dec. 18. Albert Coates conducted and Vladimir Rosing directed the staging with the cast chosen from the company training for permanence under the latter's aegis.

It is proposed to revive the American Opera Company with this group as a basis. Richard Bradley, a member of the company who sang a very good Dr. Faustus at this performance, is promoting the idea as an opportunity for co-operation with the National Defense Program and Pan-American relations.

David Hamilton singing Valentine, displayed the best voice in 'Faust' and Virginia Card gave an excellent emergency performance of Marguerite in Nadine Connor's place. The other members of the cast were John A. Ford, Robert Brink, David Laughlin, Henry Korn and Blanche Phillips.

The Southern California Opera Association has the loan of names of a distinguished board of directors with following officers: John Anson Ford, County Supervisor; Mrs. Leiland Atherton Irish, A. C. Marchall, Wm. McKelvey Martin, Andres de Seguro. The chief patrons are Ernest Anderson, Grant Mitchell, Welden Larrabee and Senor de Seguro.

'Traviata', 'Butterfly' and 'Carmen', are scheduled for immediate production.

Chamber Opera Given

The Chamber Opera Associates presented 'The Marriage of Figaro' in English at Pasadena's Playhouse on Dec. 15, sponsored by an interested section of the Coleman Chamber Music Association. It was prepared and conducted by Richard Lert in the adult education classes of Los Angeles High School and the cast of representative young Southern Californians was coached in effective stage business and dialogue in place of recitative by George Houston.

The orchestra, almost concealed by the hooded pit, did particularly well by the Mozart music. The players came from the Civic Orchestra of Pasadena, also conducted by Dr. Lert. Glen Bard, tall Figaro, and Virginia Card, a perky little musical comedian as Susanna, led the cast. Jane McGowan was the singing actress out of 'The Beggar's Opera' in the part of Marcelina. Harold Peterson made a personable Spanish noble and gave an outstanding singing performance in this strictly ensemble opera. Thora Matthiason, a handsome clear-voiced Cheru-

bino had studied the acting of Rise Stevens to advantage.

Lert and Houston plan another 'Figaro' with a new cast, in Los Angeles.

Among the resident composers holiday presentations were Clarence Mader's 'Make We Merry' given at Immanuel Presbyterian Church with his choir and organist, John Stewart. It is a smoothly written and appropriate setting of words selected from early English mystery plays, simple, pleasing and dignified in its rich melody and musicianly harmonization.

The Society of Native American Composers, Arthur Lange, president, gave a program on Dec. 15 of Emerson Whithorne's unoriginal piano suite, 'California Missions'; several readings of poetry by Carlisle Tupper with non-interfering piano accompaniments composed and played by Guy Bevier Williams, three good songs written by Mrs. Hennion Robinson and Morris Browda's abrupt Fantasia for 'cello and piano.

'The Chudder Weaver' was the best of the three by Mrs. Robinson and it was sung with conviction by Mary Teitworth Boyd with the accompaniment of Mrs. Robinson.

The Euterpe Opera Reading Club presented Rimsky-Korakoff's 'Snow-Maiden' on Dec. 17 at the Biltmore Theater in a morning musicale directed by Benjamin Edwards. A promising young musician and singer, Siroon Mangurian shared honors with Glen Bard in the cast.

ISABEL MORSE JONES

BRUNO WALTER ENDS LOS ANGELES TERM

Leads Philharmonic in Music by
Mahler, Mozart and Erich
Korngold

LOS ANGELES, Jan. 5.—Southern California bade regretful farewell to Bruno Walter, conducting the last Philharmonic pair of the year on Dec. 19 and 20. The orchestra rose to the highest peak of capability in a program of Mozart's D Minor symphony ('Haffner'), Erich Korngold's Suite from the incidental music to Shakespeare's 'Much Ado About Nothing' and the First Symphony by Mahler.

As a preparation for the Mahler, Bruno Walter wrote a sympathetic estimate of the man and his work for the program. Of his first meeting with the then first conductor of the Hamburg Opera (Walter having sought out Mahler because of his love for this very symphony) he wrote that he felt—finally he had met genius alive. He spoke of Mahler's First Symphony as his 'Werther' in comparison with Goethe's passionate first novel.

The performance too, was passionate, romantic, purposeful, for Bruno Walter believes in the musical public of Los Angeles and gives generously of his best in response to ideal listening and unrestrained applause the audiences give him.

The Mozart was filled with an inimitable grace and gentleness, the Korngold was puckish and delightful. The

composer sat in a box with his distinguished father, Julius Korngold, the famous critic of Vienna who beamed his pleasure at the audience. Five pieces from the original eighteen of this Suite were played at a smart tempo and Korngold's confreres of the film-studios thought it exceptionally good theater as well as entertaining music.

After the Thursday night concert, members of the orchestra tendered Bruno Walter a reception and wished him well on his Eastern concert and opera trip but made it plain that the Philharmonic wants him back.

ISABEL MORSE JONES

HOLLYWOOD COUNCIL BACKS FILM TALENT

Theater Alliance Inaugurates
Performances of Works by
Members of Industry

LOS ANGELES, Jan. 5.—The Hollywood Theater Alliance sponsored an inaugural concert on Dec. 15 of its music council. This association of directors, actors, composers and performers who work in film studios backed "We the People" in order that talent in Hollywood might have a showcase. It was a success.

An executive production committee consisting of Nathan Kroll, Jerome Moross, Henry Myers, Victor Aller, Jay Cherniss, Louis Gruenberg, Joseph Achron, Ralph Rainger, Arthur Lang, Richard Lert and Ingolf Dahl set up preliminary and final judges committees, adding George Antheil, Lucien Caillet and Julian Brodetsky and an honorary advisory group of Arnold Schoenberg, Darius Milhaud, Ernst Toch and Erich Korngold.

Eager Crowd Attends

The Music Box Theatre of Hollywood was filled with an eager, representative, audience to hear a 'first performance' program of 'L'Apotheose de Lulli' and 'Les Fastes de la Grande et Ancienne Menestrade' by Francois Couperin performed by Alice Ehlers, harpsichord; Joachim Chassman, Felix Slatkin, violins, and Eleanor Aller, 'celist. Walter Abel, well known film actor, was the commentator who made witty one-act plays of Couperin's score indications. Mme. Ehlers and her harpsichordic classicism, created a prelude of such charm that it could be used as an antidote for some of the slightly less acceptable modernism which followed.

Three Little Symphonies, polytonal miniatures by Darius Milhaud, were played by a chamber orchestra of star performers with lively and informed conducting by the Swiss educated Swedish newcomer, Ingolf Dahl. Had they been listed as a Suite or 'Badinage' or 'Conversation Pieces', they would have seemed less pretentious in contrast to the brilliant and serious early work by Shostakovich, Prelude and Scherzo for String Octet.

The climax of the program was in Sol Kaplan's Suite for string quartet. This well-knit score, showing inspiration as well as surprising craftsman-

(Continued on page 29)

EUGENIA

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HANNIKAINEN LEADS DETROIT SYMPHONY

**Finnish Musician Appears as
Guest Conductor—Soloist
Is Piatigorsky**

DETROIT, Jan. 5.—Tauno Hannikainen, Finnish conductor, took his place on Dec. 12 on the list of guest conductors who are directing the Detroit Symphony this season. The event took place in the auditorium of Masonic Temple.

Vivaldi's Concerto Grosso, arranged by Siloti; the Beethoven 'Leonore' Overture No. 3, and an impressive reading of the Sibelius First Symphony were included on the program. Gregor Piatigorsky, Russian 'cellist, played the Schumann Concerto in A Minor with the orchestra.

At the concert of Dec. 7, Victor Kolar conducted the orchestra in Wagner's Prelude to 'Die Meistersinger'; Vaughan William's 'Norfolk Rhapsody';



Larry Gordon
Tauno Hannikainen

'Goldmark's Scherzo, Op. 45, and Weinberger's 'Legend of Sleepy Hollow'.

Mr. Hannikainen directed the last of his two concerts with the Detroit Symphony in Masonic Temple on Dec. 19, with readings of Handel, Sibelius, Strauss and Franck which left him firmly established as a favorite of Detroit audiences. From the Sibelius works, of which he is undoubtedly a student of authority, Hannikainen chose 'En Saga', repeating his triumph of the preceding week when he received an ovation for his treatment of the Finnish master's writings.

Handel's Concerto Grosso in D Minor; the Strauss 'Til Eulenspiegel' and the Franck D Minor Symphony made up the rest of the program, with the Franck work leaving a lasting impression for grace and comprehensibility of expression.

Crooks Is Guest

For the opening program of the new year, the orchestra, under Victor Kolar, had as guest artist Richard Crooks, who, although recovering from a slight cold, was in fine voice. Sensibly, he changed his program to accommodate his affliction, so that if he had not informed his audience in a small talk, none would have been the wiser.

'Total Eclipse', from Handel's 'Samson'; Massenet's 'Le Reve', from 'Mignon'; Rachmaninoff's 'To the Children'; Gabrilowitsch's 'Good Bye', and Fourdrain's 'Chevauchee Cosaque', made up his program. For the orchestral portion of the evening, Mr. Kolar led the overture to Weber's 'Euryanthe'; the Glazunoff Fourth Symphony, and Liszt's 'Les Preludes'.

On Dec. 21, Mr. Kolar again conducted in the fifth Saturday evening concert in Masonic Auditorium, with the Fisk Jubilee Singers as guests. The orchestra played the Haydn Symphony in D ('London'); Coleridge-Taylor's rhapsodic dance, 'Bamboula', and the Tchaikovsky 'Nutcracker' Suite.

The Fisk Singers presented a group of Spirituals, Gilbert's 'L'Heure Exquise'; '121st Psalm', of LaForge, and Christmas carols, the program being the final performance of the orchestra for 1940.

J. D. CALLAGHAN

Dorothy Orton Gives Lecture-Recital

Dorothy Orton, soprano, gave a lecture-recital at the Town Hall Club on Dec. 1. Her program consisted of songs of Mozart, Schubert, Brahms, Debussy, and modern American composers.

DETROIT CALENDAR LISTS VARIED EVENTS

**Alexander and Ypsilanti Choir
Appear—Robeson Heard in
Recital with Rockmore**

DETROIT, Jan. 5.—The Ypsilanti Normal Choir appeared recently under Frederick Alexander, its veteran conductor, who is to retire at the end of the school year after nearly forty years as head of the music department. Paul Robeson appeared at the Masonic Auditorium on Dec. 6, with Clara Rockmore, player of the theremin. Miss Rockmore played Nardini's Concerto in E Minor and a group of three short pieces. Mr. Robeson's program included the 'Ballad for Americans', spirituals and songs from the Russian.

At the Jewish Community Center, Ernst Wolff, baritone, gave one of his self-accompanied recitals recently.

The Tuesday Musicale was responsible for the very fine concert given by the Trio of New York recently, in the Detroit Institute of Arts.

Lillian Fure, recent addition to the violin staff of the Ganapol School of Musical Art, was soloist at the concert of the Detroit Scandinavian Symphony, revealing a pleasing tone and more than adequate technique.

American Works Played

On Dec. 27, at the auditorium of the Main Library, Sylvia and Morris Hochberg of Detroit gave a violin-piano recital of American works, in which was included a first performance of 'Poem' for violin and piano, by Clark Eastham, Michigan composer and former student of Roy Harris. The 'Poem' proved to be an expansive work with a lovely melodic line in which the modern idiom was predominant, but pleasurable.

Three movements from Arthur Farwell's tremendously difficult Sonata for solo violin (1934), were played brilliantly by Mr. Hochberg, while the pianist played four small and delightful compositions of Noble Kreider. They were 'Prelude', 'Bagatelle', 'Valley of the White Poppies', and Prelude in D.

The four pieces were played almost continuously, with but slight pause, and made a thoroughly enjoyable small suite. Charles Mills's Sonata for violin and piano (1940), rounded out the program, providing a cross section of the development of American music through three generations—Harris having studied under Farwell, and Eastham and Mills being students of Harris.

J. D. CALLAGHAN

BOSTON SYMPHONY GIVES PROGRAM IN ANN ARBOR

**Choral Union Series Presents Bonelli
in Recital—Music Trio Plays
Chamber Concert**

ANN ARBOR, Jan. 5.—The Boston Symphony made its annual pilgrimage to Ann Arbor on Dec. 11, Serge Koussevitzky being the recipient of a tremendous ovation for his spirited reading of Shostakovich's Fifth Symphony, Beethoven's Fourth Symphony, and the 'Leonore' Overture, No. 3. Another pre-holiday concert in the Choral Union series was that of Richard Bonelli, whose varied program ran the gamut from early German to modern American music. Fine accompaniments were pro-

vided by Ernst Wolff, pianist.

Lovers of chamber music flocked to the Lydia Mendelssohn Theatre recently to hear the School of Music Trio in a program devoted to works of Haydn and Tchaikovsky. The Trio is composed of Maud Okkelberg, pianist; Wassily Besekirsky, violinist, and Hanns Pick, 'cellist.

Ava Comin Case, pianist, was soloist in the Third Concerto by Beethoven, in the December concert of the University Symphony, given in Hill Auditorium under Thor Johnson. Mr. Johnson opened the program with Mozart's 'Magic Flute' Overture and there followed selections from Delius's 'A Village Romeo and Juliet' and from Berlioz's 'Damnation of Faust'. H.M.C.

Mary Craig Sings in Westfield

Mary Craig, concert and operatic soprano, was heard as soloist on the annual Christmas program of the Dramatic Section of The Woman's College in Westfield, N. J., on Dec. 15. Miss Craig sang groups of old carols and modern Christmas songs by Lehman, Warren, Busch, DeLeath and Speaks.

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Tito Schipa du Charme

Tito Schipa to Make Tour of the Mid-West

Completes Season with Chicago Opera in Gala Performance of 'Manon'—To Give New York Recital

Completing his season with the Chicago Opera in a gala performance of 'Manon' with Grace Moore on New Year's Eve, Tito Schipa, tenor, will undertake a concert tour of the mid-West before returning to New York,

where he will give a recital in Carnegie Hall on Feb. 3.

Mr. Schipa has appeared in many recitals and made many appearances in opera this season. He has sung in South America at the Colon Theater in Buenos Aires, at the Municipal Theater in Rio de Janeiro; in Sao Paulo, and in the United States with the San Francisco and Chicago Opera Companies.

The tenor is also devoting some of his time to composition, for he is at work upon a mass for four male voices. His first mass, dedicated to Bishop Trama, was sung in the Cathedral of Mr. Schipa's native town of Lecce, Italy. He is now under the exclusive management of Albert Morini.

Friedberg Management Lists Additions

Among the new additions to the managerial list of Concert Direction Annie Friedberg are the following young American artists; Richard Deneau, tenor; Marjorie McClung, church and oratorio soprano; Robert Shanley, baritone; Ruth Ford; Chicago contralto; Frieda Volkert, soprano; and Leonard Shure, pianist.

Henry Knox to Play in North Carolina

Harry Knox, pianist, will make several appearances in the South in February, including a recital at the University of North Carolina on Feb. 23 on the Graham Memorial Concert series, at Chapel Hill, N. C., and on the Mitchell College Concert series, Statesville, N. C. on Feb. 20.

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GOOSSENS SYMPHONY PLAYED IN CINCINNATI

Work Repeated at Last Concerts of Old Year—Bach and Dvorak Performed

CINCINNATI, Jan. 3.—For the last pair of concerts in the year 1940 by the Cincinnati Symphony, Eugene Goossens, conductor, arranged a program of infinite musical value. The performances took place in Music Hall on Dec. 20 and 21. There was no soloist, but the audience was given the special treat of hearing its own conductor's symphony performed in excellent fashion.

Before offering his own composition, Mr. Goossens addressed his audience, explaining that numerous requests for a repeat performance of his symphony had been received. (It was played for the first time last April, and it bears the dedication, "To my colleagues of the Cincinnati Symphony Orchestra.") The conductor also took the opportunity to extend the compliments of the season to the audience from himself and the members of the orchestra. A second hearing of this composition indicates that the music should wear well; once again one detects the superior quality of Mr. Goossens's melodies and orchestration and the great gift he has for coloring his music vividly yet with extremely good taste. At the conclusion, orchestra and audience arose to extend a rousing ovation to the conductor and composer.

Orchestra Men Heard

To open this concert Mr. Goossens pointed with pride to several outstanding members of the ensemble, namely, Henry Wolgemuth, trumpet; Alfred Fenboque, flute; Marcel Dandois, oboe, and Emil Heermann, violin. These four men were supported by the strings of the orchestra in performing in fine fashion the Bach 'Brandenburg' Concerto No. 2 in F. The Dvorak Symphony No. 2 in D Minor, Op. 70, proved to be a most interesting and engaging composition, and one wonders why we have not heard it oftener. We are indebted to Mr. Goossens for revealing it to us.

VALERIA ADLER

INDIANAPOLIS HEARS HOFMANN AS SOLOIST

Plays Chopin Concerto with Symphony Under Sevitzyk—McCollin Poem Given

INDIANAPOLIS, IND., Jan. 5.—The third pair of concerts of the Indianapolis Symphony, Fabien Sevitzyk, conductor on Dec. 13-14 was distinguished by the second appearance at these concerts of the eminent pianist, Josef Hofmann and by the inclusion of the Sibelius Symphony No. 2 in honor of the composer's seventy-fifth birthday.

A Mozart Serenade in three movements was heard here for the first time, as was Frances McCollin's 'Christmas Poem' which enjoyed its world premiere. Of the latter, one can justly say it is suggestive of the picturesque scenes it so charmingly portrays.

Mr. Hofmann was recalled many times to recognize the enthusiastic applause of the audience after the Chopin E Minor Concerto. He received spirited support from the orchestra. Throughout the concerto one heard magnificent

piano playing, from the poetic tenderness of the Romanza to the brilliant Vivace. The Sibelius Symphony received a careful reading.

The Arthur Jordan Conservatory presented its annual Christmas concert, attracting a capacity house to the Murat Theater, on Dec. 17. The orchestra of ninety players included students, some faculty members and symphony players who gave a fine account of themselves in Glinka's Overture to 'Russlan and Ludmilla', the Allegro and Andante from Mendelssohn's 'Italian' symphony, Tchaikovsky's 'Nutcracker' Suite, Grimm's 'Peter and Wendy' (the composer conducting), and Mozart's Concerto for Flute and Harp played by James Hosmer and Lynn Wainwright, and conducted by Leon Zawisza, concertmaster of the Indianapolis Symphony and head of the violin department of the Jordan Conservatory. Mr. Sevitzyk led the Overture, the Symphony and the 'Nutcracker' Suite.

PAULINE SCHELLSCHMIDT

Egon Petri Added to WGN Concerts Artist List

Dr. Egon Petri, Dutch pianist, is the latest addition to the roster of musicians under the management of WGN Concerts. During January, Dr. Petri will tour points as distant as Nova Scotia and Georgia. In Canada he was to appear in recital at Acadia University, Wolfville, N. S., on Jan. 9, and later in the Concerts Symphoniques series in Montreal on Jan. 14. He will be at the University of Georgia from Jan. 20 to 24, playing in recital and lecturing before a teachers group, and will give a recital at Valdosta, Ga.

Moore to Make Late Winter Concert Tour

Grace Moore, who will sing Fiora for the first time in New York in Montemezzi's 'L'Amore dei Tre Re', at the Metropolitan early in February, with the composer conducting, will make a late Winter concert tour during March before rejoining the Metropolitan Opera on tour. Among cities in which she will sing are: Worcester, Boston, Fitchburg, Washington, Charlottesville, Detroit, Terre Haute and London, Ont.

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New York Concerts

(Continued from page 18)

audience which filled the small hall with a program of Russian songs by Borodine, Ippolitoff-Ivanoff, Balakireff, Rachmaninoff, Gretchaninoff and Tchaikovsky. Following the intermission, he confined himself to works by Mussorgsky. Throughout the program Mr. Radamsky exhibited his customary interpretative skill which brought vitality to a program which might otherwise have been slightly monotonous. M.

Angna Enters, Dance-Mime

Angna Enters again delighted a New York audience on Dec. 29 in the Alvin Theatre, this time with an all-request program which included many of her best bits of dance-mimery. The evening's fun got well under way with one of her most entertaining creations: 'Delsarte—With a not too classical nod to the Greeks'. Those who persist in longing for "The good old days of acting" might do well to see this satire, for although it is obviously not a picture of the best that is gone, it does damn the old school of training, and in any event it is good fun. All that can be said of Miss Enters's art has been said many times over. Her "Little Sally Water", 'Aphrodisiac—Green Hours', 'Balletomane-Connoisseur' 'Oh, the Pain of it', 'Vienna Provincial', 'Wiener Blut', 'A Modern Totalitarian "Hero"', 'Odalisque', 'Pavana', 'Boy Cardinal', 'Artist's Life', 'Queen of Heaven' and 'Field Day' are all too well known to need further praise. Suffice it to say that the large audience was most energetic in showing appreciation and that Miss Enters gave to each work her accustomed poignancy and freshness. Madeleine Marshall fulfilled her usual task as accompanist with the liveliness that makes her so necessary to Miss Enters's performances here. M.

Irene Rosenberg, Pianist

Town Hall, Dec. 30, afternoon:

Air and Variations in E Major
(The Harmonious Blacksmith) ...Handel
Three Sonatas: G Major, E Minor,
C MajorScarlatti
'French' Suite in G Major, No. 5Bach
Two 'Songs Without Words':
E Major, C MajorMendelssohn
Sonata in G Major, Op. 14, No. 2. Beethoven
Valse in A Flat, Op. 70; Impromptu in A
Flat; Three Etudes: A Minor, Op. 10, No.
2, F Minor (from Moscheles and Fetis set),
D Flat Major, Op. 10, No. 5.....Chopin
Prelude in G Major, Op. 32,
No. 5Rachmaninoff
'Passepied'Debussy
'Playa'Granados
'Gnomesreigen'Liszt

The little thirteen-year-old pianist, who made her Town Hall debut last year, again proved herself to be a talented and innately musical player, conscientiously faithful to the standards of musicianship that have been held up before her, and she gave gratifying evidence of continued growth along healthy, normal lines. Her tone in



Angna Enters



Jerome Rappaport



Irene Rosenberg



Muriel Kerr

softer passages was at all times of pleasing quality and she frequently moulded phrases with instinctive artistic effect. She has acquired a commendable degree of digital facility, and in choosing her program she wisely avoided making the mistake common to many child pianists of attempting compositions too exacting technically for the dexterity at command.

Inevitably, she has still much to learn as regards such matters as the subtle manipulation of the damper pedal, the polishing off of phrases instead of abruptly ending them, the producing of a forte tone without forcing it and the cultivation of a greater variety of tonal qualities and tone color in general. She needs to be on guard, incidentally, against crowding her rhythm. But the sincerity of her approach and the conscientious application that has been necessary to attain her present degree of efficiency would seem to bespeak continued progress in the right direction in the future. A practically capacity audience that included a large percentage of children applauded her warmly. C.

Muriel Kerr, Pianist

Town Hall, Jan. 3, evening:

Two Organ Choral-Preludes: 'Now comes the Gentiles' Saviour' and 'In Thee is Joy'
Bach-Busoni
Fantasie in C Major, Op. 17.....Schumann
'Ondine'; 'Alborada del gracioso'.....Ravel
Three Etudes, Op. 8: F Sharp Minor, No.
2, B Flat Minor, No. 11; D Flat Major,
No. 10Scriabin
Gavotte, Op. 32; Prelude, Op. 12, No. 7
Prokofieff
Two Preludes: B Major, Op. 32; B Flat
Major, Op. 23.....Rachmaninoff

Tonal charm, a sensitive tenderness of approach and a nimble and polished finger technique were conspicuous assets disclosed by the young Canadian pianist in her playing of her first recital program here in six seasons. Technical difficulties were negotiated with comforting ease and this freedom as an executant enabled the recitalist to convey the exultation inherent in Bach's 'In Thee is Joy' in the opening brace of Busoni transcriptions without stint. She was especially in her element also later in the group of Scriabin etudes, notably the one in D flat, whose hurdles she surmounted with impressive fluency and élan.

Her projection of the major work of the program, the big Schumann Fantasie, was marked by genuinely musical responsiveness albeit by too meticulous concentration upon details to permit of a large grasp of

each of the various movements as a whole. Had the performance been animated by a greater imaginative impetus and spontaneity and invested with more ardent feeling in the opening movement, more enkindling vitality and sweep in the triumphal middle movement and more sustained poetic eloquence in the third it would have been more compellingly communicative.

Loveliness of tone rather than colorful delineation characterized the playing of Ravel's 'Ondine', while the 'Alborada del gracioso' had commendable rhythmic buoyancy. It was all well-poised and refreshingly clean playing, artistically continent perhaps to a fault, and the large audience present was responsively applaudive. C.

Jerome Rappaport, Pianist

Town Hall, Jan. 4, evening:

Prelude and Fugue in F Minor.....Mendelssohn
Sonata in F (K. 280).....Mozart
Sonata in C Minor, Op. 111.....Beethoven
'Berceuse'; Fantasy in F Minor.....Chopin
SonatineRavel
'A Shanghai Tragedy'.....Chasins
ScherzoGriffes

The highlight of this recital was Mr. Rappaport's playing of the Ravel Sonatine, which was characterized by a grateful limpidity of tone and grace of style. The same attributes marked the performance of the Chopin 'Berceuse', while the pianist brought to the Mozart sonata smooth finger facility and clean-cut articulation.

While there were many technically admirably encompassed pages in Beethoven's Opus 111 the recitalist's grasp of the work proved to be still in too tentative a stage to be interpretatively communicative. Excessive variation of tempi marred the Chopin Fantasie, and it may be said that a lack of imagination induced a rather general pall of monotony. Technically, this serious young pianist is excellently equipped, and he has had considerable experience in public playing; he needs now to probe more deeply into the soul of the music he takes in hand and to cultivate greater richness of tone and a more vital approach. In the latter part of the program the engaging qualities of the Chasins 'Shanghai Tragedy' were convincingly realized and conveyed, while the fine Griffes Scherzo, strangely neglected by pianists in general, proved to be a highly effective end piece. The audience was appreciative while not of great numbers. C.

Marian Anderson, Contralto

Franz Rupp, accompanist. Carnegie Hall, Jan. 3, evening:

'Virgin Tutto Amor'.....Durante
'O, del mio Dolce Ardor'.....Gluck
'Dormi, Bella?'.....Bassani
'Lasciatemi Morire'.....Monteverdi
'Fragment aus dem Aeschylus'; 'Fischer-
weise'; 'Der Jüngling und der Tod'; 'Dem
Unendlichen'Schubert
Cantata, 'Lucrezia'.....Handel
'Eppie MacNab'; 'The Dusty Miller'

Herman Hans Wetzler
'O, Mistress Mine'; 'Blow, Blow, Thou Win-
ter Wind'.....Quilter
'Go Down, Moses'.....arr. by Burleigh
'Lord, I can't Stay Away'.....arr. by Hayes
'Sometimes I Feel Like a Motherless Child'
arr. by Brown
'Honor, Honor'.....arr. by Johnson

Miss Anderson was in perfect voice and sang most beautifully throughout the evening. Certain unevenness in her scale which have been noticeable on other occasions were entirely absent and from bottom to top the voice was without flaw. The early Italian works were given in unimpeachable style and the comparatively unfamiliar Schubert songs, cleverly differentiated. The Handel 'cantata' which is really a dramatic scene, gave Miss Anderson some excellent opportunities for vocal display which she fulfilled admirably, but the work

itself is not one of Handel's most impressive ones. The two Wetzler songs were charming, composed in the Folk idiom and sung with becoming simplicity. So also the two Shakesperian settings by Quilter. Of the spirituals, the final one was the best. H.

Students Honor Moriz Rosenthal

In honor of the seventy-eighth birthday of Moriz Rosenthal, piano pupils of Mme. Rosenthal appeared in a concert in the Carnegie Chamber Music Hall on the evening of Dec. 19. The program, exclusively of works by Chopin, was presented by Jehudi Weiner, Rachelle Shubow, Margaret May Saunders, Elly Kassman, Roy Bogas, Kenneth Amada, Charles Rosen, Barbara Chadwick, Paulette Steen, Albert Singerman, Mary Bamberg and Hans Heidemann. Orchestral parts of excerpts from the piano concertos were played on a second piano by Mme. Rosenthal. During the intermis-

(Continued on page 32)

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NEW MUSIC: Violinist and Poet Compose New Songs; Piano Novelties Issued

ZIMBALIST AND EDNA MILLAY COLLABORATE ON THREE SONGS

AN unusual element of interest attaches to a set of Three Songs that are the joint work of Edna St. Vincent Millay and Efrem Zimbalist in that the American poetess not only has written the poems but is also responsible for the melodic ideas, which Mr. Zimbalist has arranged and clothed harmonically with expert craftsmanship. The songs are published within one cover by G. Schirmer, Inc.

Mr. Zimbalist explains in a foreword that when Miss Millay was reading some of her poems aloud one Summer evening she admitted that in many instances while she was writing a poem a tune would be running through her head as the words took shape, and that among such "poem-tunes" as she sang them he found the three here used so enchanting that he asked permission to develop them. The result is that they appear here as a set of songs of outstanding beauty. The titles are, 'Rain comes down', 'Mariposa' and 'One, two, three'.

A striking characteristic of all three of Miss Millay's tunes found here is their folksong-ish quality, however diverse the nature of the poems. And their distinctive musical essence has been greatly enhanced by Mr. Zimbalist in his arrangements. Particularly lovely as a product of this collaboration is the first of the set, 'Rain comes down', though 'Mariposa' runs it a close second and 'One, two, three' makes up by the lilting gaiety and charm of its music for being less consequential in its text.

One of the finest sacred songs that have appeared in recent years also comes from G. Schirmer. It is 'Hear me speedily, O Lord!' by Hanna van Vollenhoven, a setting of words taken from the Psalms and Lamentations, with organ accompaniment. The composer has followed the plan of alternating recitatives and flowing melodic passages and has achieved noteworthy eloquence in both kinds of writing. It is music of outstanding devotional sincerity and dignity, unblemished by any taint of cheap effect-seeking. It is issued in two keys, for low or medium and for high voice, and in both it is eminently singable and effective.

Three songs by Bainbridge Crist are also among the same firm's new publications. 'April', a setting of Theodosia Garrison's poem beginning 'Something tapped at my window-pane', is a song of great charm in its spontaneous blitheness, while 'The Ship of Rio', a setting of Walter de la Mare's poem about the ship manned by a crew of nine and ninety monkeys, is a peculiarly felicitous example of Mr. Crist's skill in crystallizing musically the humor of a text and his flair for creating a rhythmically infectious accompaniment. This is a rousing song for a man. Then 'The Winds of Fate' is a song of proclamatory character that forcefully sets forth the salient point of verses by Ella Wheeler Wilcox. All three of these songs are issued in two keys.

Among other new Schirmer songs are Elinor Remick Warren's unfortunately belated 'Christmas Candle', with words by Kate Louise Brown, a tender little Christmas song of appealing charm; 'O Gentle Wind', a richly harmonized version of the 'Londonderry Air' by Carl Deis, employing a poem by Loretto Roche to which this



Abram Chasins



Efrem Zimbalist

music seems peculiarly appropriate; an elaborate and somewhat sombre setting by Leo Russotto of Eugene Field's little poem, 'Some Time'; and 'Song of Hope', an arrangement by the experienced hand of Renato Bellini of an effective melodic expression by Josephine Sampers of verses by Edward Sampers.

CHASINS MAKES PIANO FANTASY OF TWO THEMES FROM 'SHVANDA'

THE music of 'Shvanda' has now cast its spell over Abram Chasins, with the result that that American composer has focussed his fancy and resourceful compositional technique upon two of the principal themes of Jaromir Weinberger's opera, one being, as a matter of course, the irresistible polka, and developed them into a highly elaborate 'Shvanda' Fantasy for piano solo, which is published by the Associated Music Publishers.

An adroitly contrived fantasia, it is of formidable technical difficulty throughout practically all of its length of thirteen pages. The syncopated theme of flowing character with which the polka is interchanged affords a balancing contrast, and the pyrotechnics with which the two themes are embroidered create an intensely exciting effect, which culminates in the final page of presto, and prestissimo exuberance. As an end piece it is of parallel effectiveness with Horowitz's famous 'Carmen' transcription.

THREE ADDITIONS TO PATRIOTIC SONG LIST

PATRIOTIC songs are now riding the crest of the wave and no fewer than three new ones have just come from G. Schirmer alone. 'God bless our land', with both words and music by Richard Kountz, subtitled 'A patriotic prayer' and marked 'largo religioso', is indeed a loftily conceived supplication, simple and dignified but with a stimulating emotional appeal. With nothing of the banal about it in either the text or the music, it is a song that should readily take its place among the so-called "household" songs of this country and be featured in all schools and by community groups of whatever kind. It is published as a solo for both low and high voices, the lower-keyed version being as suitable for unison as for solo singing, and also for four-part chorus of mixed voices.

'Pledge to the Flag', by Albert Hay Malotte, is a timely asseveration of loyalty, a vocal oath of allegiance. The musical setting, with its soaring line of passionate conviction, is deeply impressive. It, too, is issued in two keys.

The third is 'Look homeward, America', by Richard Malaby, author of the words

as well as the music. A well-curved vocal line and a simple chordal accompaniment clothe a text setting forth America's opportunity to lead the way in a happier day. The one key for medium voice ranges from the E that is the lowest note on the treble staff to the G above the staff.

REPERTOIRE WORKS FOR STRING ORCHESTRAS

THE string orchestra repertoire is significantly enriched by the publication by the Concord Music Publishing Co. of transcriptions by Amedeo de Filippi of Bach's chorale prelude, 'Blessed Jesus, we are here' and an Adagio in F sharp minor by Corelli, and arrangement by Philip Weston of nine Tunes and Dances from 'Diolesian' by Henry Purcell.

The beautiful Bach chorale prelude, with its rhythmically expressive five-measure lines, is so designed that it may be played by a string quartet instead of full string choir if this is desired. The performance time is two minutes. As for the fine Corelli Adagio, it requires four minutes' playing time. For it a set of optional wind parts also is published. The Purcell dances and tunes are all delectably flavorsome, the 'Chair Dance' and the 'Canaries' being the more conspicuously so. They take nine-and-a-half minutes to play. While none of these works is technically difficult, they all require sensitive musicianship and finely polished style in playing.

CHORAL VERSIONS OF SONGS BY RACHMANINOFF AND KREISLER

TWO of the finest of the Rachmaninoff songs, 'Ecstasy of Spring' and 'When night descends in silence', have now been translated into the language of choral groups by Ralph L. Baldwin and published in their new versions by Charles Foley. The original piano accompaniments have been retained and Mr. Baldwin has again shown shrewd understanding of the possibilities for effective choral sonorities in making his excellent transcriptions. 'Ecstasy of Spring', using the English text by Geraldine Farrar, is designed for four-part mixed chorus, while 'When night descends in silence', which has an English text by Edwin Schneider, is planned for men's voices in four parts.

Mr. Baldwin has done similarly laudable service for two of Fritz Kreisler's songs in arranging the beautiful 'O salutaris hostia' for four-part mixed chorus, a cappella, and the waltz-like 'Midnight Bells' for a similar ensemble but with piano accompaniment. The English text of the former is by Alice Mattullah, that of 'Midnight Bells', by Carolyn Ralston. These notably worthwhile additions to the choral repertoire are also Foley publications.

A FAVORITE MOSZKOWSKI SOLO ENHANCED BY TRANSCRIPTION

ONE of the outstanding recent additions to the repertoire of the duo-pianists is a transcription by William J. Reddick of Moszkowski's 'Caprice Espagnol', which has just been brought out by the Associated Music Publishers, Inc. It turns out that this familiar Moszkowski piece is a solo composition that is greatly enhanced by being re-cast for two pianos, but this is by no means due only to the essence of the music itself. Rather it is the result, in large measure, of the present transcriber's shrewd employment of colorful piano sonorities and the keen sense of ensemble values that he has brought to his task. The two parts are of equal difficulty and of equal effectiveness in this brilliant end-piece or encore number. It requires a playing time of seven minutes.

SIX HANDEL SONATAS EDITED BY ARNOLD DOLMETSCH

BEFORE his death a few months ago Arnold Dolmetsch performed a signal service for violinists in making a special edition of six of Handel's sonatas for the violin. He constructed the piano parts from the original figured bass in every case and provided both the violin and piano parts with phrasing and dynamic indications in meticulous detail. Thus authen-

tically presented, they are published in two sets of three each by Novello & Co., of London, represented here by the H. W. Gray Co.

The first set, now at hand, consists of the sonata in A major, Op. 1, No. 3, the one in G minor, Op. 1, No. 10, and the No. 12 of the same opus, in F major. While carefully preserving the original text, Mr. Dolmetsch seems to have revitalized and rejuvenated these fine, richly rewarding works, with their broadly sonorous slow movements and their sprightly allegros, by means of his discreetly pursued restoration process. This is an edition of inestimable value to teachers as well as concert players.

The Novellos also issue the Three Intermezzos, Op. 117, for piano, by Brahms in their Novello Editions of the Classics. They are faithfully edited and printed readably on good paper in attractive format.

NEW MUSIC RECEIVED

Mixed Voices (4 parts), sacred:

'May God Be Praised', a capella, by Franz Bornschein; 'Jesu Priceless Treasure' and 'Deck Thyself, My Soul, with Gladness', based on chorale melodies by Johann Crüger, by Matthew N. Lundquist; 'At Morn, at Noon, at Twilight Dim' (poem by Poe), 'How Beautiful Upon the Mountains' and 'Beneath Thy Cross I Stand' by Boris Levenson; 'Our Blest Redeemer', by Walter Wild; 'I Will Extol Thee', by Charles O'Neill; 'Once to Every Man and Nation' (poem by Lowell), by Charles H. Doersam; Short Communion Service and 'Benedictus es, Domine', by T. Frederick H. Candlyn (C. Fischer).

'The Holy City', by Stephen Adams, arr. by Doris Arnold; 'Non nobis, Domine' (poem by Kipling), by Roger Quilter (Boosey Hawkes Belwin).

'O Master, Let Me Ever Walk with Thee', adapted by J. Marvin Hanna from a melody by Stephen Foster (Presser).

'Like an Expert Builder', for anniversary exercises, by Charles Gilbert Spross; 'Thanks Be to Thee', arioso from a cantata by Handel, arr. by Charles Gilbert Spross; 'The Lord's Prayer', by George Leroy Lindsay (John Church: Presser).

'Didn't My Lord Deliver Daniel?' spiritual, arr. by Arthur Warrell; 'Benedicite' and 'Gloria', by Augustus Toop; 'For Lo, I Raise Up', by C. V. Stanford, Op. 145 (Stainer & Bell: Galaxy).

'Lift up your Hearts', chorale from Sibelius's 'Finlandia', arr. by Arthur Dana (Schmidt).

'Alleluia-Benedictus', by Father Finn; 'Adoration of the Flowers', with alto or soprano solo, by Joseph W. Clokey (Birchard).

'Nobody Knows de Trouble I See, Lord', spiritual, arr. by George W. Kemmer (Ricordi).

'Shout On, Pray On', early American hymn (tune, 'Antioch'), and 'Babylon Is Fallen', Southern folk hymn, in choral settings by Don Malin; 'The Radiant Morn', by Garth Edmundson; 'Bulgarian Harvest Chant', freely arr., with soprano solo, by Harvey Gaul; 'The Lord God Spoke', by Gordon Balch Nevins; 'My Soul and I' (poem by Whittier), by W. A. Goldsworthy; 'A Prayer for Peace', by Alfred H. Johnson (J. Fischer).

'Israel Lives Today', Palestine folk chant, arr. by Harvey Gaul (O. Ditson: Presser).

'Crossing the Bar' (poem by Tennyson), by Frederick W. Andrews (F. W. Andrews).

'Where'er You Walk', by Handel, arr. by Roger Parnell (Modern Music Press).

'Tenebrae factae sunt' and 'Christus factus est', by Frank V. O'Connor (De Paul University Press: C. Fischer).

'A Prayer for Peace', by Henry G. Ley; 'Magnificat' and 'Nunc Dimittis' with faux bourdon by Arthur W. Clarke; 'Wake, O Wake!' ('Wachet auf') the Nicolai chorale as used by Bach in his church cantata No. 140, arr. by W. Gillies Whitaker (Oxford: C. Fischer).

'Your Voice Raise', from Handel's Sixth Chandos Anthem, and Morley's 'Agnus Dei' (English text by R. R. Terry), as edited by H. Clough-Leigher; 'Let All Things Now Living', traditional English melody, and 'Long Hast Thou Stood, O Church of God', by Ludwig M. Lindeman, harmonized and provided with descant by Katherine K. Davis (E. C. Schirmer).

Unison, sacred:

'Wisdom', words from 'The Wisdom of Solomon', by Mary Donington (Stainer & Bell: Galaxy).

'Let the Bright Seraphim', from Handel's 'Samson', edited by H. Clough-Leigher; 'Sicilian Mariner's Hymn', arr. by K. K. Davis, with descant (E. C. Schirmer).

Children's Voices, sacred:

'For the Beauty of the Earth', by Curtis York, for two-part junior choir (C. Fischer).

'Cleanse Us, O Lord', by Sydney H. Nicholson, for four-part boys' choir, confirmation anthem; Evening Service ('Magnificat' and 'Nunc Dimittis'), by H. K. Andrews, for boys' voices, six parts or fewer (Oxford: C. Fischer).

Male Voices (4 parts), sacred:

Three Bach Chorales, 'Hosanna to the Living Lord', 'O Night of Doubt' and 'God Is Love', arr. by Howard D. McKinney; 'Come, Sweet Death', by Bach, arr. by G. Schumann (J. Fischer).



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INTERNATIONAL SOCIETY PLANS SPRING FESTIVAL

Randall Thompson Talks Before Group at Meeting—To Maintain Work in America

That the festival of the International Society for Contemporary Music was an affirmation of cultural ideals which the United States must uphold in the world today, was maintained by Dr. Randall Thompson, director of the Curtis Institute of Music, on Dec. 30, at a meeting of the International Society for Contemporary Music at the Hotel Sherry-Netherland. Dr. Thompson gave a history of the previous activities of the International Society for Contemporary Music, which for the first time will hold a festival in America. Since 1923, when it was established, the society has held its annual festival in nearly every important city in Europe, including Liège, Oxford, Amsterdam, Florence, Frankfurt, Prague, Barcelona, 1936; Paris, 1937; London, 1938; and Warsaw, 1939.

The festival this year, was to have been held in Budapest, but was cancelled because of war conditions. However, the need for carrying on this work has been recognized by the United States Section which feels that America today should try to keep alive what is left of internationalism in art, especially since so many important international composers are at present in America.

The festival, to be held this Spring, will include orchestral and chamber works by American and foreign composers. Over sixty American composers have submitted works, and at least as many by composers of other countries have been received. Several conductors of leading orchestras have volunteered to play works selected by the International Jury as part of their own programs during the festival.

Kolisch Quartet to Give New Bartók Work

The world premiere of a new work by Béla Bartók, the Quartet No. 6, will be presented by the Kolisch Quartet at a concert in Town Hall on Jan. 20. Mr. Bartók, who is now in this country, has given this ensemble the exclusive right of performing the new work.

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HONOR MEMORY OF EMMA THURSBY



Courtesy of the New York
Historical Society

Jean Dickenson, Soloist at the Emma Thursby Memorial Program, is Costumed in One of Mme. Thursby's Favorite Gowns. A Few of the Memorabilia On Exhibit Are Shown Behind Her. The Group Above Includes, from the Left: Dr. Walter Damrosch, Richard Gipson, Author of a Thursby Biography, and Alexander J. Wall, Director of the New York Historical Society. All Speakers on the Program

New York Historical Society Sponsors Exhibition and Con- cert in Memory of Late So- prano—Jean Dickenson Sings

IN HONOR of the late Emma Thursby, one of the greatest American concert sopranos of her day, and also marking the publication under the auspices of the New York Historical Society of a biography of Miss Thursby by Richard McCandless Gipson, a concert and exhibition were held in the society's building on the evening of Dec. 29. Miss Thursby's sister, Ina Love Thursby, was guest of honor.

The speakers were Dr. Fenwick Beekman, vice-president, and Alexander J. Wall, director of the society; Mr. Gipson, and Dr. Walter Damrosch. Jean Dickenson, soprano of the Metropolitan Opera, wearing one of Miss Thursby's favorite gowns, sang pieces associated with the name of the late soprano. These included 'With Verdure Clad' from 'The Creation'; 'Song of the Fisher Boy' by Dr. Leopold Damrosch, which was composed in 1876 especially for, and dedicated to Miss Thursby. Dr. Walter Damrosch accompanied Miss Dickenson in his father's song. The final number was Proch's Variations. Pietro Cimara was Miss Dickenson's accompanist in the other two works.

Emma Thursby was born in Williamsburg, now in the Borough of Brooklyn, Feb. 21, 1845. She sang as a child and later was soloist at Plymouth Church, Brooklyn. Members of the congregation of this church sent her to Europe for further study under the agreement that she never appear in opera and in spite of many flattering offers to do so, Miss Thursby adhered rigidly to this agreement. She toured America as soloist with Gilmore's Band and made many tours of both Europe and the United States in concert. Her final tour was in the Orient in 1903. After her retirement she did some teaching, Geraldine Farrar having



Fred Frater

been a pupil of hers for one year. Miss Thursby, for many years before her death in 1931, maintained a salon at her home in Gramercy Park, New York. Most of the prominent singers of several generations were delighted to sing at these informal gatherings which also attracted important painters, actors and eminent persons in many walks of life.

PETRI AND SPALDING GIVE CARNEGIE HALL LECTURES

Pianist and Violinist Heard in Series
Celebrating Golden Anniversary
of Concert Auditorium

Continuing the series of Saturday morning lectures on music celebrating

the Golden Anniversary of Carnegie Hall, Egon Petri, pianist and pedagogue, expounded verbally and at the piano on 'Problems in Piano Playing and Teaching' on Dec. 21. He illustrated his topic with selections by Beethoven and Chopin.

Albert Spalding delivered a lecture on 'The Violin, The Singer Among the Instruments' as the sixth in the series on Jan. 4. He was assisted by Jacques Gordon, violinist, and Andre Benoist, pianist. This was the first of four in the series devoted to the instruments of the orchestra. Mr. Spalding discussed the violin, its background, use and its literature.

SOCIETY PUBLISHES HOLDEN CHAMBER MUSIC

Organization Headed by Kramer Issues
New Work and Schedules
Wagenaar Quartet

The Society for the Publication of American Music, A. Walter Kramer, president, has just issued David Holden's Chamber Music for Piano and Strings. This work which won the 1938-39 award, was published by G. Schirmer, Inc., for the Society. Originally written as a quintet for piano and string quartet, it becomes, with an added double-bass part, a contribution to the limited concerto grosso repertoire for string orchestra. It is an adaptation of modern ideas to the seventeenth Century concerto grosso form. The composer, who is twenty-seven years old, studied composition with Walter Piston and Aaron Copland, and at the Juilliard Graduate School with Bernard Wagenaar.

The Society will soon issue Bernard Wagenaar's Third Quartet. This, too, will be published for the Society by G. Schirmer, Inc. Mr. Wagenaar's Quartet is in three movements, all in the classic form. It has been performed by the Curtis and the American Quartets, and was given its first New York performance by the League of Composers last March. This work won the Society's 1939-40 award.

Donald Moore, baritone will give a recital at Stuart Hall in Staunton, Va., on Jan. 11.



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'HANSEL' AND 'MANON' ARE HOLIDAY OPERAS

Civic Opera House Re-Opened for Special Performances—Adler and Kopp Lead

CHICAGO, Jan. 2.—A special holiday performance of Humperdinck's 'Hansel and Gretel' on the afternoon of Dec. 29 brought the Civic Opera House to life again after its two weeks of silence since the closing of the regular Chicago Opera season.

The hundreds of children who romped boisterously through the aisles and lobbies during intermissions sat in rapt attentiveness while the opera was in progress. For never could they have known a more delightful pair of children than the Hansel and Gretel that Virginia Haskins and Suzanne Sten made. Nor could they have imagined a more fascinatingly frightful witch than Sonia Sharnova's; or a father and mother more lovable than the parents portrayed by Douglas Beattie and Helen Bartush. The descent of the angels on the heavenly staircase, which lit up step by step, was a rare spectacle, and the music, simple and direct enough to appeal to any child, was projected well enough for them to sense the wonder of it.

Beattie Acclaimed

To adults, the experience of hearing 'Hansel and Gretel' on this occasion was almost as marvelous as it should have been to the children. Suzanne Sten used her velvet-textured voice skilfully and she succeeded in effecting a nonchalant boyishness. Virginia Haskins' good acting and petite prettiness made her perfect for the part of Gretel, histrionically. But her voice was so tiny that it seldom cut through the orchestra, and most of the beautiful passages allotted to her were lost. Sonia Sharnova gave herself so completely to her role of the witch, that she allowed a horrid gritty quality to come into her usually smooth voice. Douglas Beattie sang and acted magnificently. He enunciated so clearly that none of his words escaped the ear. Henrietta Chase sang the sandman, and Annette Burford the dewfairy. Kurt Herbert Adler conducted.

B.

Grace Moore Sings Manon

The Opera House opened its doors on Dec. 31, for the final post-season performance of the Chicago Opera the

choice being Massenet's opera, 'Manon,' with Grace Moore in the title role.

With Miss Moore were Tito Schipa, as Chevalier Des Grieux; George Czaplicki as Lescaut, and Leon Rothier as Count Des Grieux. Miss Moore's Manon was convincing dramatically and vocally and of ever increasing interest throughout the opera's course. Mr. Schipa was in excellent voice and the 'Dream' aria in the second act was received with tremendous enthusiasm. Mr. Czaplicki repeated his fine interpretation of Lescaut, and Mr. Rothier's Count Des Grieux was delightfully polished.

Dorothy Kirsten, Anne McIssac, Elizabeth Brown, Giuseppe Cavadore, John Daggett Howell, Holger Sorenson, Edward Stack, Ben Landsman and Raymond Guery handled the parts allotted to them pleasingly. The chorus was in good vocal trim. Leo Kopp conducted.

Q.

GROUP OF MANAGERS HOLDS CONFERENCE

Business Directors of Sixteen Orchestras Convened With Voegeli As Host

CHICAGO, Jan. 1.—The Orchestra Managers Association, composed of men and women who direct the business of the sixteen symphony orchestras of America with annual budgets of more than \$100,000 each, held their annual meeting at the Palmer House on Dec. 16 and 17.

Chicago was chosen for the meeting in tribute to the Golden Jubilee season of the Chicago Symphony. The year 1940 was a record year for American symphony orchestras, it was disclosed at the conference. Total attendance at the concerts of the nation's major symphony orchestras was 3,726,399, against 2,694,900 in 1939. These same orchestras gave a total of 1,418 concerts in 1940, as against 1,368 in 1939.

Henry E. Voegeli, host to the conference, as manager of the Chicago Symphony, attributes the increase largely to the interest shown by young people in symphonic music, stimulated

Chicago

By RUTH BARRY and CHARLES QUINT

primarily by the children's concerts which the orchestras have been presenting during the last decade.

Other figures disclosed at the conference was an average season of twenty-six weeks; average number of concerts (including tours and Summer engagements) ninety-five. The average number of musicians employed was eighty-nine with average minimum salary of \$62. The average operating deficit was \$121,828.

Q.

BALLET RUSSE GIVES FIRST PERFORMANCES

Local Premieres of 'Poker Game' and 'The Nutcracker' Open Company's Season

CHICAGO, Jan. 5.—The Ballet Russe de Monte Carlo moved into the Auditorium Theater on Dec. 26, for an eleven day engagement. The program on opening night was sponsored by the Church Mission of Help. It consisted of two Chicago premieres, 'Poker Game' and 'The Nutcracker', and the brilliant novelty of last season, 'Capriccio Espagnol'.

Two Balanchine ballets, 'Serenade', with music by Tchaikovsky, and 'Baiser de la Fée', with music by Stravinsky, were presented on Dec. 27. Mia Slavenska was the prima ballerina and Igor Youskevitch the male soloist. The part of the fairy in 'Baiser de la Fée' was far more becoming to Miss Slavenska. André Eglevsky danced the bridegroom and Alexandra Danilova the bride.

'Gaité Parisienne' with Massine, Danilova, Eleanor Marra and Frederic Franklin was the final ballet of the evening. Efrem Kurtz conducted.

'Bacchanale' was given on Dec. 29. Casimir Kokitch as Ludwig II was impressive. Anna Istomina was the Venus.

'The New Yorker' had its Chicago premiere at the matinee of Dec. 29 and was repeated in the evening. Leonide Massine, as the Timid Man, projected the electric quality that characterizes all of his appearances, through the most intricate body movements. Frederic Franklin, as the Gossip Columnist, did some of the most energetic capering of his career. The evening began with 'Les Sylphides' and closed with 'Capriccio Espagnol'.

'The Afternoon of a Faun' was presented for the first time this season on Dec. 30. Franz Allers conducted. 'Scheherazade' and 'The Nutcracker' were both repeated. Alicia Markova's dancing in 'The Nutcracker' on this occasion drew many cheers.

B.

Wagner Is Soloist With Egyptian Choral Club

WEST FRANKFORT, Ill., Jan. 5.—Josef Wagner, pianist and composer, was soloist at a concert given by the Egyptian Choral Club at the Frankfort Community High School on Dec. 9. The chorus was conducted by Frank E. Trobaugh.

DR. STOCK OFFERS CHRISTMAS MUSIC

Francescatti Soloist at Last Program of Old Year in Paganini Concerto

CHICAGO, Jan. 2.—The Chicago Symphony's Tuesday afternoon concert of Dec. 31 was a brilliant finale to the orchestra's 1940 activities. Dr. Frederick Stock and his men gave a performance which was a representation of



Zino Francescatti

the extremely high standards maintained by the orchestra throughout the year. Zino Francescatti, French violinist, appeared after the intermission, and brought a fresh spark of excitement to an occasion which was already glowingly satisfying.

He played Paganini's Concerto No. 1 in D Major, investing it with a dignity that gave one a new respect for Paganini as a composer. Phrasing was so clearly defined that ornamentations sounded as though they belonged exactly where they were. Rhythms were urgent and always interesting. And the Francescatti tone, now shining and pure, now caressingly warm, gave it a beautiful luster. The violinist was recalled to the stage again and again, and finally played Kreisler's Recitative and Scherzo as an encore.

The purely orchestral works on the program were Bach's Suite No. 3 in D, and Sibelius's Symphony No. 2, in D. The beauties of the well known Bach suite seemed to be freshly garbed, and one had the pleasant feeling of rediscovering them. The Sibelius symphony, too, seemed revitalized. The grand sonority of the brasses enhanced marvelously the bold, epic sweep of the last movement.

Pierné Score Given

At the Symphony's Thursday-Friday concerts of Dec. 19 and 20, 460 bright-looking children from Chicago Public Schools participated in a performance of Gabriel Pierné's 'The Children at Bethlehem'. The children, who had been trained by Dr. Helen Howe, director of music in the Chicago Public Schools, offered a kind of musical experience that audiences rarely have an opportunity of knowing. To hear their childish voices weaving in and out of the mystically beautiful score was very moving. The youthful chorus responded eagerly to Dr. Stock's leadership, and the singing was almost as precise as it was impressive. The solo parts were sung by Lydia Summers, Dorothy Kirsten, Agatha Lewis, Ella Steele, Henrietta Chase, Bruce Foote, and Le Roy Hamp. Mark Love was the narrator.

(Continued on page 30)

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BEECHAM CONDUCTS ST. LOUIS SYMPHONY

Novelties Given Under Baton of Guest—Golschmann Gives Nordoff Work

ST. LOUIS, Mo., Jan. 1.—Sir Thomas Beecham, the eminent English conductor, made his first local appearance, conducting the St. Louis Symphony as guest, in the seventh pair of concerts on Dec. 13 and 14.

Sir Thomas selected a program that not only showed his versatility in conducting, but gave the orchestra an opportunity to reveal its virtuosity as well. The program opened with the conductor's arrangement of Handel's suite for orchestra 'The Faithful Shepherd', said to be the first American performance of the work. In seven parts, it is taken from the music of Handel's opera 'Il Pastor Fido'. This was followed by Delius's 'Summer Night On The River', and a first local performance of Mozart's Symphony No. 36, the 'Linz', in C Major. The final work was the Sibelius Symphony No. 1 in E Minor, in which the orchestra rose to great heights. At both concerts the audiences were most cordial in their reception of Sir Thomas and he was most gracious in demanding that the orchestra share the praise.

Shostakovich Work Played

The fifth pair of symphony concerts on Nov. 29 and 30 contained the Fifth Symphonies of Beethoven and Shosta-

kovich. It was a great evening for the orchestra, an opportunity to demonstrate clearly its versatility in contrasting types of composition.

Vladimir Golschmann distinguished himself in a magnificent reading of the Beethoven Symphony, and, after intermission, St. Louisans had their first hearing of the Shostakovich Symphony, Op. 47, and were quick to realize its great originality and depth of personal expression. It is to be hoped that it will be repeated often. Mozart's Overture to 'Don Giovanni' opened the program.

Over 3500 persons crowded the Municipal Opera House on Dec. 3 to hear the first 'Pop' concert of the season. The program selected by Mr. Golschmann was of a nature to satisfy the most catholic taste. It included the 'Roman Carnival' Overture of Berlioz, 'Unfinished Symphony' by Schubert, 'Romeo and Juliet' by Tchaikovsky, and 'Under the Spreading Chestnut Tree' by Weinberger. The second Student Concert took place on Dec. 5, offering 'The Romantic in Music'.

For the sixth pair of symphony concerts on Dec. 7 and 8, Mr. Golschmann offered first performances of unfamiliar orchestral works. The Suite for Orchestra by Paul Nordoff, in six widely contrasted movements, March, Intermezzo, Toccata, Minuet, Fugue, Tango and Tarantella, the last two being combined, was played. It was written in 1938 and while in the composer's words "is not profound music", nevertheless, it is a fine example of entertaining melodic material, cleverly orchestrated. The feature of the program was Prokofiev's Concerto for Piano, No. 3 in C, played by E. Robert Schmitz. It was a splendidly coordinated performance of a difficult work and Mr. Schmitz, by reason of his deft and skillful handling of the difficult score was required to respond with several encores. The other orchestral offerings were Strauss's tone poem 'Death and Transfiguration' and the Introduction to Act III, 'Dance of the Apprentices' and Procession of 'Die Meistersinger' by Wagner.

The Philharmonic Orchestra, said to be the second oldest orchestra in the United States, gave its first concert of the season at the Scottish Rite Auditorium on Dec. 12 before a large and intensely enthusiastic audience. Under the direction of Alfred Hicks, these amateurs and semi-professionals gave a splendid account of themselves in a very entertaining program, the orchestral works being the Overture to 'King Lear' by Berlioz and a first local per-



FORMING GLOUCESTER'S NEW CIVIC MUSIC ASSOCIATION

The Executive Committee of the Organization is Seen at the Fishermen's Memorial: (Left to Right in Front) Milton L. Fuller, Mrs. John R. Cahill, Jr., and J. P. Hayes, Special Representative of the Civic Concert Service; (Left to Right in Rear) Mrs. Fuller, Mr. Cahill, Who is President of the New Association, and Mrs. W. Harold Otis

GLOUCESTER, MASS., Jan. 5.—The membership week of the newly organized Civic Music Association, of which John R. Cahill Jr., is president, found an eager response both in Gloucester and in outlying cities. J. P. Hayes, a special representative of the Civic Concert Service, organized the association and aided during the campaign. Four concerts will be heard in this year's series opening with an appearance by Roland Gundry, violinist, on Jan. 8. The Don Cossack Chorus; Jan Smeterlin, pianist; and Susanne Fisher, soprano, will be heard at later events.

formance of the Symphony in F by Carl Von Dittersdorf, the latter being a melodic work of great originality and considerable breadth. Josephine Lang, the soloist showed excellent training and musical ability in her playing of Grieg's Piano Concerto in A Minor, with orchestral accompaniment. She was roundly applauded.

Dr. Otto Bachman presented the St. Louis Civic Orchestra, composed of ambitious young amateurs, in a concert at Elks Club Auditorium on Dec. 2 under the baton of Elmer Kuettner. Haydn's Symphony No. 2 was the principal work.

HERBERT W. COST

ITURBI PRESENTS 'GOOD NEIGHBOR' LIST

Elsie Houston Is Soloist with Rochester Philharmonic in Latin-American Program

ROCHESTER, N. Y., Jan. 5.—On Dec. 19 the Rochester Civic Music Association presented the Rochester Philharmonic José Iturbi, musical director, assisted by Elsie Houston, Brazilian soprano, before a large audience at the Eastman Theatre.

The program was dedicated by Mr. Iturbi "to our Latin-American Neighbors" and comprised the Overture to Mozart's 'The Abduction from the Seraglio', Beethoven's Symphony No. 6, Chorale, Aria and Finale by José Maria Castro, 'Sinfonia de Antígona' by Chavez, and Ravel's 'La Valse'. Miss Houston's first group was arrangements of Brazilian folk-lore by Heitor Villa-Lobos, and on the second half of the program, a mixed group, two café songs, a Portuguese love song harmonized by Miss Houston, and a drinking song from the Pareci tribe—the latter another by Villa-Lobos. The audience was somewhat divided in its opinion of the singer and the song selection, but there was enough approval among her listeners to win her a number of encores.

MARY ERTZ WILL

Renardy to Appear Under WGN Concert Management

Ossy Renardy, violinist, will appear under the management of WGN Concerts in the 1941-42 season. Mr. Renardy, who will appear at Carnegie Hall in February, will play in the same month in Windsor, Ont., and also with the Trenton Symphony in New Jersey.

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JUNIOR SYMPHONY PERFORMS IN DENVER

Tureman Directs Initial Concert of Young Orchestra—Brico Is Guest Conductor

DENVER, Jan. 5.—The Junior Symphony made its initial bow of the season at the Municipal Auditorium on Dec. 8, with Horace E. Tureman conducting. This group, which is the training school for members of the Civic Symphony, played a program which delighted a large audience.

The program was opened with 'The Pastoral Symphony' from the 'Christmas' Oratorio by Bach. The 'Mozartiana' Suite, a compilation of four excerpts from Mozart's compositions by Tchaikovsky, was remarkably well played.

The soloist of the afternoon, Ruthabeth Krueger, was received with marked enthusiasm. This young lady played 'Poem' for violin and orchestra by Chausson, with a full, rich tone and a facile and well developed technique. Not only was her solo a personal triumph but her work as concert master of the orchestra was outstanding. The closing work chosen by Mr. Tureman was the Suite, 'From All Lands' by Moszkowski.

On Dec. 10, the Denver Symphony offered its third concert of the season under the baton of Antonia Brico, guest conductor. Dr. Brico made a most favorable impression and was acclaimed by the large audience for her sympathetic and masterful interpretations. Heard on the program were: the Overture 'Leonore' by Beethoven, and Symphony

No. 1 in E Minor by Sibelius, 'Overture' by Joyce Barthelson; Prelude to 'Lohengrin' by Wagner, and 'Rumanian Rhapsody'; No. 1 by Enesco. The Sibelius Symphony was played in commemoration of the distinguished composer's seventy-fifth birthday. The Overture by Joyce Barthelson heard locally for the first time, proved a distinct novelty with its colorful orchestration and intricate rhythmic patterns.

JOHN C. KENDEL

DALLAS SYMPHONY INTRODUCES PIANIST

Marion Roberts, Contest Winner, Makes Debut With Orchestra Under Jacques Singer

DALLAS, Jan. 5.—The second pair of programs of the Dallas Symphony was given at Fair Park auditorium on Dec. 1 and 2. The soloist was a young pianist, Marion Roberts, who in an elimination contest of young musicians of the Southwest held recently won the C. B. Dealey Auditions, entitling the winner to play with the Dallas Symphony and a prize of \$250. Mr. Roberts acquitted himself splendidly in this his first appearance with an orchestra, playing with excellent technique and artistic feeling, the Rachmaninoff Concerto No. 2 in C Minor. He has poise and personality as well as fine musicianship.

The orchestra, which was in fine fettle, opened the program with the Tchaikovsky Symphony No. 6. The performance won an ovation, and conductor and orchestra took several bows. The program closed with Stravinsky's 'Fire Bird' Suite.

Youth Series Begun

The first of the series of programs given especially for children was presented by the Orchestra under Mr. Singer at the auditorium on Nov. 30 before 4,800 children.

The Symphony, conducted by Mr. Singer, was heard in its third pair of programs on Dec. 15 and 16 at the

auditorium. The program opened with the Brahms Symphony No. 1 in C Minor, well executed, and after the intermission, the Chopin Prelude in E Minor, transcribed for orchestra by Mr. Singer, was played in memory of Sudie Williams, who was vice-president of the Symphony Society of Dallas. The Allegro Vivace from the Symphony No. 1 in G Minor, 'Carolinian', of the young American, Charles G. Vardell, was given its first local performance. 300 high school students from the city schools, trained by Marion Flagg, sang in the Prologue for chorus and orchestra, by Schuman. The young singers received an ovation and the conductor brought Miss Flagg forward to share in the applause. Excellent support was given the chorus by the musicians.

MABEL CRANFILL

SAN ANTONIO HEARS GRAINGER AS SOLOIST

Plays Grieg Concerto with Symphony under Reiter—Leonard Warren Sings Arias

SAN ANTONIO, TEX., Dec. 27.—The second concert on Dec. 18, of the Symphony Society of San Antonio under Max Reiter, emphasized the success of this orchestra. Publicly lauded by the assisting soloist, Percy Grainger, pianist-composer, who played Grieg's Concerto in A Minor and a group of his own compositions, the orchestra played works by Wagner and Saint-Saëns. The Municipal Auditorium was well filled.

Mr. Reiter and the Symphony scored another success in the second concert of the second season under his baton. An excellent performance was given Tchaikovsky's Fifth Symphony and the 'Pavane Pour une Infante Defunte' by Ravel. A novelty, variations on 'Pop Goes the Weasel' by Caillet was heard.

Leonard Warren, baritone of the Metropolitan Opera Company, received an ovation as assisting soloist. The orchestra supplied notably fine accompaniments for many arias and songs.

Junior Players Heard

The first concert by the Junior Civic Orchestra, conducted by Bertram Simon, concertmaster of the Symphony Society of San Antonio, drew a large audience to San Pedro Playhouse recently. This project is sponsored by the San Antonio Recreation Department under Henry F. Hein, with W. P. Witt, superintendent, and Rose Bernard, director of Music and Recreation. Of 170 children from city and suburban schools who rehearse once a week at San Pedro Playhouse, forty were chosen for the orchestra with such success that continued support of the project was immediately forthcoming. The soloists, fourteen years of age, were Virginia Cegleski, pianist, who played Mendelssohn's Rondo Capriccioso, and a composition by Steinfeldt, and Jocelyn Haelbig, violinist, who played Sarasate's Gypsy Airs, accompanied by Alice Tyson.

GENEVIEVE TUCKER

Eisenberg Plays Bornschein's 'Legend'

Maurice Eisenberg, cellist, with Harry Kaufmann, pianist, at a recent program of the University of Georgia's Civic Concert Series, paid tribute to the American composer, Franz Bornschein, by giving the first performance of his 'Appalachian Legend', dedicated to the cellist.

BOSTON SYMPHONY VISITS PITTSBURGH

Koussevitzky Conducts Two Programs — Rubinstein Heard in Recital

PITTSBURGH, Jan. 5.—Two concerts by the Boston Symphony marked the height of our musical season. Dr. Koussevitzky chose a Haydn, and the Shostakovich Symphony No. 5, with the Beethoven 'Leonore' Overture No. 3 for the first program, and the Brahms Second Symphony, Debussy's 'Nuages et Fetes', Barber's Overture to the 'School for Scandal', for the second program, on which Jesus Maria Sanroma also played Stravinsky's Capriccio for Piano.

The first full recital played by Artur Rubinstein in Pittsburgh, was under the auspices of the Young Men and Women's Hebrew Association on Dec. 9. In Bach, Beethoven, Brahms, the Stravinsky 'Petruchka' Suite, and Chopin, he demonstrated marvelous technique and a mighty grasp of the essentials in style.

The Bach Choir sang its Christmas program with the assistance of Lilian Knowles, contralto, who offered seventeen and eighteen Century songs with several cantata solo excerpts of Bach. J. Julius Baird, director, chose Chorales from the 'Christmas' Cantata and carols, with other Christmas songs of older centuries.

Albert Spalding appeared again under the sponsorship of the Art Society, where he is a favorite. Sonatas of Bach, Hindemith and Brahms, a Fantasy of Telemann, and many short popular pieces made up the program, Andre Benoist accompanied.

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Metropolitan Opera

(Continued from page 7)

ill, was replaced by Armand Tokatyan as Pinkerton, and the tenor gave a mellifluous account of his music. Helen Olheim sang Suzuki in place of Irra Petina, and was accomplished in the part both as an actress and singer. Norman Cordon was to have sung the Uncle Priest, but his illness necessitated John Gurney taking over the part, which he had sung before. Licia Albanese was again an appealing Cio-Cio-San, both vocally and in appearance, and John Brownlee brought his usual distinction to the role of Sharpless. Others were Maxine Stellman, Alessio De Paolis, George Cehanovsky and Wilfred Engelman. Mr. Papi conducted.

'Tristan und Isolde' Has Third Performance

An audience which filled every nook and cranny of the Metropolitan and which obviously felt rewarded for its faithful attendance, greeted the season's third performance of Wagner's 'Tristan und Isolde' on Dec. 27. Kirsten Flagstad, who grows ever more impressive in the role of the Irish princess as the seasons go by, and Lauritz Melchior, who is at his best as the tragic knight, portrayed the ill-starred lovers. Emanuel List was the King Marke and Kerstin Thorborg a vocally opulent and dramatically forceful Brangaene. Julius Huehn sang the role of Kurvenal and lesser roles were taken by Emery Darcy, Karl Laufkoetter and Arthur Kent. Erich Leinsdorf conducted with eloquence and authority.

'Il Trovatore' Repeated

Verdi's re-studied 'Il Trovatore' was given for the second time this season on the evening of Dec. 30. Alexander Sved, who was to have sung Di Luna in the first representation but who was prevented by illness, made his first appearance in the role here. Bruna Castagna, cast as Azucena, was indisposed and Anna Kaskas substituted, also giving a first New York performance. Otherwise the cast was the same as formerly, with Norina Greco as Leonora; Jussi Bjoerling as Manrico; Nicola Moscona as Ferrando; Arthur Kent as a Gypsy; Maxine Stellman as Inez, and Lodovico Oliviero as Ruiz. Feruccio Calusio conducted.

Interest centered in Miss Kaskas who did an excellent job. Her voice sounded well throughout and she acted with conviction. With some interested and intelligent direction in the matter of gesture and posture, Miss Kaskas might easily become an important singing actress, as she obviously has 'power'. Mr. Sved sang with vigor, but his impersonation had little dramatic significance and his voice was frequently veiled in quality. Miss Greco was more at her ease than in her debut per-



Stella Roman, Who Made Her American Debut at the Metropolitan in the Title Role of 'Aida'

formance, but she still took short cuts through Verdi's score. Her final scenes, however, were well sung and acted with conviction. Mr. Bjoerling did the most satisfactory singing of the evening. Mr. Calusio's conducting was splendid in every respect.

'Lucia' Ends Calendar Year

The old year ended at the Metropolitan with a repetition of Donizetti's 'Lucia di Lammermoor', its second performance of the season. The one change in cast brought Frederick Jagel to the role of Edgardo, which he sang lustily and lyrically. At the end of the opera there were five solo curtain calls for the tenor. Lily Pons sang the title role with her customary success, and received a veritable ovation after the Mad Scene. The other members of the cast were Thelma Votipka as Alisa, Francesco Valentino as Lord Enrico Ashton, Norman Cordon as Raimondo, John Carter as Arturo and Lodovico Oliviero as Normanno. Gennaro Papi was again the conductor.

The First 'Aida' Sung

Verdi's 'Aida' had its first hearing of the season before a capacity audience on the evening of Jan. 1. The occasion was further marked by the American debut, long deferred, of Stella Roman, Romanian soprano, who had had difficulties in crossing the Atlantic.

The entire cast was as follows:

The King	John Gurney
Amneris	Karin Branzell
Aida	Stella Roman
Radames	Giovanni Martinelli
Ramfis	Ezio Pinza
Amonasro	Alexander Sved
A Messenger	Lodovico Oliviero
A Priestess	Thelma Votipka

Conductor: Ettore Panizza

Mme. Branzell substituted at short notice for Bruna Castagna, who was still indisposed. Mr. Martinelli made his re-entry for the season, and Mr. Sved sang Amonasro for the first time here.

Miss Roman is an acquisition. Her voice, large out of all proportion to her diminutive physique, is one of rich texture and capable of a wide variety of color. It also has the long range necessary for this role and an incisive quality which makes it audible even above the huge ensembles of the opera. While her production is not invariably even it is more so than that of most of the sopranos of whom the company now boasts. She has another valuable asset, that of following closely Verdi's meticulous expression marks. Her phrasing was not invariably of the best, and an unnecessary breath before the high C in 'O, Patria Mia' had the effect of loosening her vocal apparatus and impairing the climax both by interrupting it and in a resulting poor apex. Her Aida cannot, as yet, be said to rival that of Destinn, or Eames or Nordica in vocal perfection, or even approach that of Edith de Lys, dramatically. It will, when she has grown accustomed to the house and to the type

of action gesture most acceptable to our more discriminating opera goers, undoubtedly be a highly acceptable one. Her success with the audience was most enthusiastic and she had much good, healthy applause from the entire house. The management is to be congratulated on such a capable singer, that is, if her Santuzza and her Amelia and other roles carry out the promise already made.

Mr. Sved was more at home as the Ethiopian King than he has been as Riccardo or Di Luna and his explosive production was more in keeping with the part.

Mr. Martinelli had his own ovation, which showed that he retains his hold on the affections of his audience. He sang evenly and capably throughout the performance. Miss Branzell, dressed like Lady Macbeth and obsessed with a series of chiffon veils (chiffon in ancient Egypt!) sang her best and gave a regal impression as well as a wholly human one in the Judgment Scene. Mr. Pinza's Ramfis was a good routine one.

The ballet in the Triumph Scene was the best piece of choreography which Mr. Romanoff has done. His dancers, however, need more linework as their timing was very bad in many places. The new costumes of the ballet were excellent and added much to the general effect.

Mr. Panizza, for some reason, galloped through the score at a breakneck speed and in many parts, his effects were over-loud. By and large, however, it was an impressive 'Aida' and the entire audience enjoyed it hugely.

Tibbett Returns in 'Rigoletto'

The first 'Rigoletto' of the season on Jan. 3 was distinguished by the return of Lawrence Tibbett whose recent throat affliction caused the cancellation of Fall concert and opera appearances. The house was filled almost to capacity with the baritone's admirers who expressed their pleasure at his recovery. Those cast in the work were:

The Duke	Charles Kullman
Rigoletto	Lawrence Tibbett
Gilda	Lily Pons
Sparafucile	Nicola Moscona
Maddalena	Anna Kaskas
Giovanna	Thelma Votipka
Monterone	Norman Cordon
Marullo	Wilfred Engelman
Borsa	Alessio De Paolis
Ceprano	Arthur Kent
The Countess	Maxine Stellman
A Page	Edith Herlick

Conductor: Gennaro Papi

'Rigoletto' remains one of the most taxing of all Verdi parts. Though Mr. Tibbett sang it with his familiar warmth and acted it with his customary vigor, it was to be noted that he seldom gave full power to the more dramatic utterances and seemed to be conserving his voice. This undoubtedly was sensible, though it is not easy to realize the power of arias like 'Cortigiani' in half-voice. The beautiful duets with Miss Pons in the second and third acts were models of good tone and artistic phrasing: indeed the quieter measures were consistently effective.

Miss Pons and Mr. Kullman were attractive to the eye and contributed some particularly good singing to the quartet in the last act. Miss Pons's 'Caro Nome' induced the customary applause in spite of a slight deviation from pitch on the final high E. Mr. Cordon, who replaced John Gurney as Monterone, has always brought something of distinction to this secondary role; on this occasion he made almost a stellar part of it. The others conformed to the usual routine. Perhaps Mr. Papi led his forces with an eye to covering the singers' shortcomings. The result was that he often drowned out what was probably their best singing. The old 'Rigoletto' sets, although somewhat in need of retouching, are still notably artistic.

A Lawrence-Flagstad 'Walküre'

Marjorie Lawrence returned to the company to sing Brünnhilde in the season's third 'Walküre' on Jan. 2. The performance presented one of those rare occasions when Kirsten Flagstad was to be heard as Sieglinde, the role of her debut at the Metropolitan six years ago. In sheer beauty of vocal sound, Miss Flagstad's Sieglinde surpasses all others, and there are those who prefer her in this part to the larger role



Lawrence Tibbett Returned to the Opera House as the Jester in 'Rigoletto'

of Brünnhilde, which she customarily essays.

Miss Lawrence's embodiment of Wotan's unruly daughter had its customary vitality and expressiveness. She was not, however, in her best voice, and aside from occasional hoarseness did not quite reach the top notes of 'Ho yo to ho'. Friedrich Schorr was another who returned to the company on this occasion somewhat under his usual vocal level; having only recently recovered from a serious illness, it was not surprising that his voice lacked its customary resonance. His impersonation of Wotan was to be admired for the sturdy qualities that have made it famous in the past. Mr. Melchior, however, was in admirable fettle as Siegmund.

Kerstin Thorborg was second only to Mme. Flagstad in the authority and thrust of her singing. Her Fricka remains one of the Metropolitan's most noteworthy Wagnerian characterizations. Emanuel List's

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(Continued from page 26)

With the exception of Schubert's 'Unfinished' Symphony, which was the major work after the intermission, every item on the program bowed to the Christmas season. The program opened with the 'Pastorale' from Bach's 'Christmas Oratorio'. Dr. Stock conducted with his characteristic gentleness, allowing the benign music to float serenely through the hall. 'The Dance of the Angels' from Wolf-Ferrari's 'La Vita Nuova', which Chicago Symphony subscribers have come to regard as necessary musical fare for Christmas, was again included. The 'Wedding March' from Anton Rubinstein's opera 'Fera-mors', which closed the program, had its Christmas significance in the use of the Shellenbaum, that grotesque looking instrument which resembles a Christmas tree.

Mr. Francescatti was soloist at the Symphony's concert on Dec. 26 when he played Lalo's Spanish Symphony for violin and orchestra under Dr. Stock. The program listed:

Suite from 'Christmas Eve' Rimsky-Korsakoff
Symphonie Fantaisie in F Minor Miaskovsky
(First Performance)
'Scenes de Ballet', Op. 52 Glazunoff
'Spanish Symphony' Lalo
(Mr. Francescatti)
'Emperor' Waltzes Johann Strauss
Mr. Francescatti's interpretation had a wealth of passionate color accompanied by superb command of technical difficulties.

The orchestra, in joyous, holiday mood, gave added zest to each work. Miaskovsky's Symphonie Fantaisie,

written for the Golden Jubilee and dedicated to "its illustrious conductor, Dr. Frederick Stock," was a model of clarity and blunt statement without extra ornamentation. The melodic line had vitality and the general construction showed excellent musicianship.

The program of Dec. 17 was identical with that of Dec. 19 and 20 except that 'The Young Prince and the Young Princess' from Rimsky-Korsakoff's 'Scheherazade' was heard instead of Wolf-Ferrari's 'The Dance of the Angels'. John Weicher played the solo violin in the 'Scheherazade' excerpt with outstanding beauty.

Q.

ECCHANIZ CONDUCTS ILLINOIS SYMPHONY

Pianist Is Guest Director—
Rose Leads U. S. Premiere
of Lambert Suite

CHICAGO, Jan. 5.—The reported first American performance of Constant Lambert's suite from the ballet 'Horoscope' was given by the Illinois Symphony, Ralph Rose, conductor, at the Great Northern Theater on Dec. 9. The orchestra played with zest under Mr. Rose's careful guidance.

Paula Zwane, soprano, was heard to excellent advantage in Beethoven's 'Ah! Perfido' and Weber's 'Leise, leise' from 'Der Freischütz,' both sung with good dramatic effect. The concert began with Holst's 'St. Paul's Suite' and ended with excerpts from Wagner's operas, 'The Rhinegold' and the 'Mastersingers of Nuremberg'.

José Echaniz, celebrated pianist, appeared as guest conductor with the Symphony on Dec. 16. The gradations of color, nuance and tonal beauties associated with his piano playing, were exemplified in his conducting.

Paul des Marais, pianist, gave the first Chicago performance of Milhaud's Concerto, revealing delicacy and fluency in his interpretation. He received fine support from Mr. Echaniz and the orchestra.

The Symphony No. 1 and the 'Leonore' Overture by Beethoven were interpreted with splendid comprehension; and 'Three Little Poems' by Amadeo Roldán and the Rumba from Earl McDonald's Second Symphony were performed with sparkling gaiety.

Mr. Rose again conducted the orchestra in its concert on Dec. 23 in a program dedicated largely to the Christmas season. The Illinois Philharmonic Choir, Adalbert Huguelet, conducting, divided honors in the concert, with two chorales and a chorus by Bach and three carols by Peter Warlock.

Esther Payne, pianist, gave an intelligent, well-poised reading of John Alden Carpenter's Concertino for piano, receiving colorful support from Mr. Rose and the orchestra. Rimsky-Korsakoff's 'Christmas Eve', Suite, preceded by two Palestrina choruses transcribed for orchestra by Russell Harvey, also received impressive treatment.

Janet Fairbank, soprano, was soloist with the orchestra, Ralph Rose, conducting, at its concert on Dec. 30. An aria and three love lyrics from Walt Whitman, set to music by Remi Gassmann, young American composer, received skillful treatment by Miss Fairbank who gave them greater distinction than they appeared to deserve.

Two skirmishes for orchestra by George André, new to Chicago, were effectively played. Another work was

Aaron Copland's 'Billy the Kid' ballet suite, which, when divorced from the ballet, did not sustain the required mood. Haydn's Symphony No. 98, in B Flat, and Werner Janssen's 'New Year's Eve in New York' were also heard.

The Chicago Business Men's Orchestra, George Dasch, conductor, gave a concert in the Goodman Theater on Dec. 9.

A symphony orchestra of fifty-five members has been organized in the Rogers Park section of this city under the direction of H. Arnold Cohen. Sam Raphling, composer and pianist, will conduct. Besides Mr. Cohen, other founder members are Curt Dreifuss, A. J. Strohm and Edward Zeisler. Rehearsals are to be held weekly.

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Jula Goldyne



Nord Vernelli

Nordica, have joined the roster of artists under the concert management of Albert Morini.

Mme. Goldyne, who recently arrived in America, will appear in recital and as soloist with orchestras. Mme. Goldyne has been heard in Holland as soloist with the Concertgebouw Orchestra of Amsterdam under Willem Mengelberg and Cornelius Dopfer; with the Vienna Philharmonic the Berlin Philharmonic, and at the Kursaal of Ostende. She has also participated in many radio programs in Belgium and other countries. When Holland was invaded last Spring, Mme. Goldyne was forced to cancel many engagements abroad, and her last concert in Europe was an appearance in Easter at Ostende with the Kursaal Orchestra, Emile de Vlieger, conducting. Mme. Goldyne studied at the Academy of Music in Vienna.

Mr. Vernelli began his musical studies at the age of four, singing in church choirs. He also studied the piano and clarinet. He has been a member of the St. Louis Grand Opera Company since 1939.

"Film" Concert in Hollywood

(Continued from page 20)

ship in so young a composer, won place over a number of manuscripts submitted. These themes were simple, the five movements, short. Kaplan describes it aptly as "alternately light and dark, sarcastic and vulgar, and as American as he could possibly make it". The Americanism is obvious in the 'blues' Adagio. The finale, a prelude and fugue, aroused unusual enthusiasm.

The grand finale was 'Daniel Jazz' with the composer, Louis Gruenberg on hand to congratulate conductor Kroll who has understanding of Gruenberg's serious syncopation. Paul Keast, baritone, produced a stir with a clearly outlined reading, half resonant-voiced song and half, vivid speech about Darius the King who 'fed up the lions on Christian men' and his butler, 'Daniel, swagger and swell' who kept right on a'prayin'.

The committee, jubilant over the artistic and attendance results, plan other programs of this type.

ISABEL MORSE JONES

Leroux to Play Martinu Concerto With New Jersey Philharmonic

The New Jersey Philharmonic, Henri Pensis conductor, will give the second American performance of Bohuslav Martinu's Second Piano Concerto in Mosque Theatre, Newark, on Jan. 22, with Germaine Leroux as soloist.

Metropolitan Opera

(Continued from page 29)

Hunding retained its good qualities. Erich Leinsdorf conducted. It was not his fault that the brasses had a rather bad evening.

'Tannhäuser' Enters Repertoire

The first 'Tannhäuser' of the season was given at the Saturday matinee on Jan. 4, with singers in the leading roles whose impersonations were all familiar from other years. The distribution was as follows:

Landgraf Hermann	..... Emanuel List
Tannhäuser	..... Lauritz Melchior
Wolfgram	..... Herbert Janssen
Walther	..... John Dudley
Biterolf	..... Mack Harrell
Heinrich	..... Emery Darcy
Reinmar	..... John Gurney
Elisabeth	..... Kirsten Flagstad
Venus	..... Kerstin Thorborg
A Young Shepherd	..... Maxine Stellman

Conductor—Erich Leinsdorf

This was a singularly well-knit performance with the singers all doing their best. Mr. Melchior got off to a poor start, but improved as the opera progressed and sang the 'Romerzählung' with dramatic sincerity and excellent tone. Wolfgram is Mr. Janssen's most striking role and he made much of it from both angles. His singing of 'The Evening Star' was a beautiful piece of lyric vocalization. Mr. List made a dignified and sonorous Landgraf.

On the distaff side, Mme. Flagstad carried the honors. Her 'Dich, Teure Halle' has always been a masterpiece, and the dramatic scene at the close of the act seems to have gained in poignancy. The Prayer was also very fine. Mme. Thorborg sang Venus's music in her best style which is very good indeed, but this role is more effective when sung by a soprano with a good low register. The lesser roles were capably filled.

Mr. Leinsdorf conducted splendidly. The single exception which one might make is his continuing to take the March in the tempo of a galop, a precedent established by the late Mr. Bodanzky, which is confusing to both eye and ear.

H.

Donizetti Revival to Be Given as Benefit

This season's annual operatic benefit for the Free Milk Fund for Babies will be the revival of Donizetti's 'The Daughter of the Regiment', to be presented on the evening of Jan. 25 at the Metropolitan Opera House. Lily Pons, Salvatore Baccaloni and Raoul Jobin will be principals.

Benefit 'Lohengrin' Scheduled

The season's first performance of 'Lohengrin' at the Metropolitan Opera House on Jan. 31 will be a benefit for the Grenfell Association of America. The cast will include Kirsten Flagstad, Karin Branzell, Lauritz Melchior, Julius Huehn, Norman Cordon, and Leonard Warren, with Erich Leinsdorf conducting.

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BRIDGEPORT PLAYERS CONDUCTED BY FOTI

Albert Spalding Plays Brahms Concerto at First Concert— Choral Group Appears

BRIDGEPORT, CONN., Jan. 5. — The Bridgeport WPA Symphony, Frank Foti conductor, has opened a new series of twelve civic concerts at the Klein Memorial, Bridgeport's recently completed municipal auditorium. The series is presented by the Connecticut Music Project, sponsored by the City of Bridgeport, and co-sponsored by the Choral Symphony Society of Fairfield County, Inc. The society's support makes it possible to present guest artists of national distinction.

At the opening concert on Nov. 20, Albert Spalding, violinist, was guest soloist. The program included the 'Academic Festival' Overture, Op. 80, by Brahms, and his Concerto in D Major, Op. 77, with Mr. Spalding as soloist. The Fifth Symphony, Op. 64, of Tchaikovsky, completed the list. There was great enthusiasm for Mr. Spalding, Mr. Foti and the orchestra. It was Mr. Spalding's first appearance with this unit of the Connecticut Music Project. He expressed amazement over the existence of an orchestra of such excellence and paid high tribute to Mr. Foti's gifts. At the conclusion of Mr. Spalding's performance, he led Mr. Foti again and again to the front of the concert stage to share the audience's applause.

The orchestra was heard in a pre-holiday concert on Dec. 18 at the Klein Memorial when Grace Castagnetta, pianist, was guest soloist. Mr. Foti conducted.

The orchestra's offerings included the 'Pastoral' Symphony from Handel's the 'Messiah', and traditional Christmas carols which the audience sang. Haydn's 'London' Symphony, Walton's 'Facade Suite', and 'Rosenkavalier' Waltzes by Strauss were also listed.

Miss Castagnetta played with the orchestra Rachmaninoff's Concerto in C Minor, No. 2. This was a return engagement for this fine artist whose dis-



Grace Castagnetta,
Soloist With the
Bridgeport Sym-
phony



Maurice Eisenberg,
Soloist With the
Seattle Symphony

tinguished work is welcomed by a wide public in Connecticut.

Kasschau Conducts

The Choral Group of the Choral Symphony Society made its first appearance with the orchestra at the second concert in the series on Dec. 3. Of 140 mixed voices, the chorus, under Dr. Frank Kasschau of New York, sang selections from Bach's 'Christmas' Oratorio. Assisting artists were Ernest McChesney, tenor; Wilbur Evans, baritone; Viola Silva, mezzo-soprano, and Margaret Dillon Morris, soprano.

Josef Hofmann, pianist, and Helen Traubel, soprano of the Metropolitan Opera, are among the artists who have been engaged for succeeding concerts. In February the chorus will be presented with the orchestra in Planquette's 'Chimes of Normandy', and in April will be heard in Mendelssohn's 'Elijah'. Distinguished guest artists will assist.

KLAUSS 'EVANGELINE' HEARD IN HARRISBURG

Raudenbush Conducts New Tone Poem by Orchestra Player —Virovai Is Soloist

HARRISBURG, Jan. 5. — The Harrisburg Symphony, conducted by George King Raudenbush, played a program of unusual interest to local concert goers in the Forum on Nov. 26. Extremely bad weather did not prevent the auditorium from being filled, nor dampen the enthusiasm of the listeners. Of prime importance was the first performance of a symphonic poem, 'Evangeline' by Noah Klauss, member of the string section of the organization for ten years. This work is constructed on two principal themes and takes the form of a series of variations depicting the mood if not the story of Longfellow's poem.

Robert Virovai, violinist, was the soloist of the evening. He played the Mendelssohn Concerto to the evident satisfaction of all present, and added the Prelude from Bach's Sixth Sonata in E Minor.

Prokofiev's orchestral fairy tale, 'Peter and the Wolf' began the second half of the program. Rev. Dr. Philip D. Bookstaber acted as narrator, and the obvious enjoyment of performers and auditors did not interfere with his reading of Peter's adventures. The Overture to Wolf-Ferrari's 'Secret of Suzanne' and Chabrier's 'España' completed the evening's fare.

Totenberg to Play in Annapolis

Roman Totenberg, violinist and concertmaster of the New Friends of Music Orchestra, will give a recital at the St. John's College in Annapolis, Md., on Jan. 2. Early in February he will give a concert at the Hotchkiss School in Lakeville, Conn.

EISENBERG SOLOIST WITH SEATTLE MEN

Plays Haydn Concerto and Boell- mann Variations With Sym- phony Under Sokoloff

SEATTLE, WASH., Jan. 5.—Maurice Eisenberg, cello soloist, was the attraction at the last Symphony concert this year on Dec. 9. He played the Concerto in D by Haydn, and Symphonic Variations by Boellmann. Although a larger tone might have been used, he revealed a mastery of technique and warmth of expression which quite won the audience. The orchestra played unobtrusive and carefully worked out accompaniments.

Hear Contemporary Overture

The orchestra opened the concert with an effective reading of Vaughan Williams's Overture to Aristophanes's comedy 'The Wasps'. Greatest interest, however, centered in Chausson's Symphony in B Flat, which offered many brilliant moments. Dr. Sokoloff disclosed a sympathetic understanding of the work, giving expression to the brilliant vitality of the music in his excellent interpretation.

The second "pop" concert on Dec. 7 proved more popular than the first. Conductor and orchestra were in holi-

day mood and the large audience expressed pleasure and approval in no uncertain terms. Overture to 'Mignon', Thomas; 'Hungarian' Dance No. 5, Brahms, and 'New World' Symphony, Dvorak; were played. The soloists were two popular members of the orchestra: Whitney Tustin, oboe, who is too seldom heard, played Barlow's 'The Winter's Passed' and Fritz Siegal, concert master, the Prize song from 'Meistersinger'. Both received great applause.

The orchestra made two broadcasts on the Standard Symphony Hour on Dec. 5 and 12.

NAN D. BRONSON

Stueckgold Returns to Friedberg Management

Grete Stueckgold, soprano of the Metropolitan Opera, has again come under the management of Concert Direction Annie Friedberg. She is scheduled for concerts, recitals and radio engagements and will be heard in a New York recital this season.

Emma Beldan Sings with Apollo Club

Emma Beldan, soprano, was guest artist with the Apollo Club of Boston in its concert in Jordan Hall on Dec. 3. Dr. Thompson Stone conducted the club. She sang Lieder by Brahms and Marx, and songs in English by contemporary composers. Earl Weidner was accompanist.

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Obituary



Mischa Levitzki

Mischa Levitzki, pianist, died suddenly on Jan. 2 at Avon-by-the-Sea, N. J., after a heart attack. He was forty-two years old.

The son of Russian parents who had been naturalized in the United States, Mr. Levitzki was born in Kremenchug, Russia, on May 25, 1898, while his father and mother were visiting the city from which they had fled to escape persecution some years previously. He showed musical talent at an early age and began the study of violin when only three. When he was six, he began to take an interest in the piano and was taught by a neighbor, and also for a year in Warsaw by Michailowski. On his return to this country the following year, he had made such progress that the principal of the school which he attended in Brooklyn permitted him to use the school piano for practice.

His father finally brought him to the notice of Walter Damrosch who obtained a scholarship for him at the Institute of Musical Art in New York, where, after a brief period of study, he was put into the class of Sigismund Stojowski with whom he continued to study until the age of fifteen. Although he had appeared in public in Antwerp in 1906, his real concert career started with a tour of Holland, Belgium, Germany, Austria and Hungary in 1912. In 1913, he went to Berlin and entered the Hochschule with the intention of studying under Dohnányi. That master had such a dislike for child prodigies that he refused to take anyone into his class who was under the age of eighteen. However, hearing young Levitzki play, he immediately accepted him as a pupil. He studied with Dohnányi for three years, winning the Mendelssohn prize.

Mr. Levitzki made his New York debut in Aeolian Hall on Oct. 17, 1916, creating an excellent impression, and was immediately engaged for appearances in recital and with orchestras throughout the country. He toured Australia and New Zealand in 1921 and again in 1931, and made an extended visit to the Orient in 1925. His last appearance in New York was on Jan. 29, 1940, with the New Friends of Music in the Town Hall.

He published a number of compositions for the piano, including a Cadenza for the Third Piano Concerto of Beethoven.

He is survived by his wife, the former Grace O'Brien of New York, one sister and three brothers, one of them Marks Levine of NBC Concert Service.

Selby C. Oppenheimer

SAN FRANCISCO, Jan. 5.—Selby Oppenheimer, for many years an important figure in the field of concert management in this city, died in hospital on the night of Dec. 31. He was sixty-two years old.

Mr. Oppenheimer was born in San



Selby C. Oppenheimer

Francisco in 1878, and while still a young man gave up a career in the field of business to go into that of management. His first connection was with the old California Theater and the Grand Opera House. He was subsequently associated with the late Will Greenbaum, impresario, and after Mr. Greenbaum's death, with his widow, finally taking complete control of the business. He represented most of the famous musical artists and visiting opera companies, including the Chicago Opera, the Scotti Grand Opera Company and the German Opera Company. When the San Francisco Opera Company was organized in 1923, he became its business manager.

In 1929, he became representative for the Pacific Northwest of the Columbia Concerts Corporation with headquarters in this city. Three years later, he retired from concert management to become managing director of the Veterans' War Memorial, including the War Memorial Opera House, which position he retained until his death. He is survived by his wife.

M.M.F.

Margaret Keyes

Margaret Keyes, opera and concert contralto, who was also for thirty years soloist at the Broadway Tabernacle, New York, died at her home on Jan. 6, after an illness of three months. She studied in New York, going later to Lombardi in Florence, and on her return to America studied with Herbert Witherspoon and coached in Lieder singing with George Henschel and Max Heinrich. She was a member of the Chicago Opera during the seasons of 1912-1913 and 1913-1914. She toured the United States and Canada in concert several times with Caruso, also as soloist with the Chicago Symphony. She sang seventeen times with the Philadelphia Orchestra under Stokowski. She had also been soloist with numerous oratorio societies and at the important musical festivals. Following her retirement she devoted her time to teaching.

Mrs. Charles Kullman, Sr.

NEW HAVEN, Dec. 27.—Mrs. Charles Kullman, Sr., mother of Charles Kullman, tenor of the Metropolitan Opera, died here last night. She would have been sixty-eight on Jan. 13. Born Fanny Danhauser in Neumarkt, Germany, in 1873, she was brought to America by her parents in 1890, and had made her home in New Haven ever since. She is survived by her husband, her son and one daughter.

Henry B. Vincent

ERIE, PA., Jan. 8.—Henry Bethuel Vincent, organist and composer, died here yesterday following a heart attack. He was sixty-eight years old. Born in Denver, Colo., Dec. 28, 1872, he studied at Oberlin Conservatory and in Philadelphia, going later to Widor in Paris, and West in London. He composed an operetta, 'Esperanza' which was produced in Philadelphia in 1906, as well as a number of smaller works. He had lectured at Chau-

Concerts in New York, January 11-25

Carnegie Hall

Jan. 11, morning: New York Philharmonic-Symphony Children's Concert
 " 11, afternoon: Boston Symphony
 " 11: New York Philharmonic-Symphony
 " 12, afternoon: New York Philharmonic-Symphony
 " 12: New York City WPA Symphony
 " 13: National Orchestral Association
 " 15: Zadel Skolovsky, pianist
 " 16: New York Philharmonic-Symphony
 " 17, afternoon: New York Philharmonic-Symphony
 " 19, afternoon: New York Philharmonic-Symphony
 " 20: Shura Cherkassky, pianist
 " 19: New York City WPA Symphony
 " 21: Angelo Reyes, violinist
 " 22: New York Philharmonic-Symphony
 " 23: New York Philharmonic-Symphony
 " 24, afternoon: New York Philharmonic-Symphony
 " 24: Golden Hill Chorus
 " 25, morning: Carnegie Hall Lecture, Albert Stoessel
 " 25, afternoon: National Orchestral Association

Town Hall

Jan. 11, afternoon: Daries Frantz, pianist
 " 11: Jewish Socialist Verband
 " 12, afternoon: Lea Karina, soprano
 " 12, afternoon (5:30 p.m.): New Friends of Music, Metropolitan Trio

Jan. 12: Anne Jamison, soprano.
 " 13, afternoon: New York Philharmonic-Symphony Young People's Concert
 " 13: Bach Circle of New York
 " 14: Erica Morini, violinist
 " 15: Ella Flesch, soprano
 " 18, afternoon: Kenneth Spencer, bass
 " 18: Pina La Corte, soprano
 " 19, afternoon: Ishbel Mutch, soprano
 " 19, afternoon (5:30 p.m.): New Friends of Music, Busch Quartet and Mack Harrel
 " 19: Anjer Belmonte, baritone
 " 20: Kolisch Quartet
 " 21, afternoon: Harry Cykman, violinist
 " 21: Hilda Ohlin, soprano
 " 22, afternoon: Douglas Johnson, pianist
 " 22: Igor Gorin, baritone
 " 24: Miriam Solovieff, violinist

Carnegie Chamber Music Hall

Jan. 11, afternoon: Susanne Freil, soprano
 " 11: Sponsors of Art Association, Vincent Sorey, director
 " 12: Inga Wank, contralto
 " 14: Kurt Engel, pianist
 " 16: Robert Malone Monthly Musicales
 " 18: Ruth Soskind, pianist
 " 19: Sir Lancelot, Calypso singer
 " 20: Orchestrette Classique
 " 23: Louis Bailly, violinist; Genia Robinor, pianist
 " 24: Consuelo Cloos, soprano
 " 25: Josephine Fria, soprano

Concerts in New York

(Continued from page 23)

sion, Leonard Liebling, editor of the *Musical Courier*, made a speech in honor of Mr. Rosenthal.

Second Candle-Light Musicales

The second of Helen Schafmeister's Candle-Light Musicales was given in the Waldorf-Astoria on the evening of Dec. 6. The soloists were Miss Schafmeister, pianist, and Alice Tully, soprano, with Arpad Sandor at the piano. Miss Schafmeister presented Ravel's Sonatina and works by Mompou, Debussy, Guiraud, Mortimer Browning, Reppe and La Forge. Miss Tully sang Lia's air from 'L'Enfant Prodigue', and works by Fauré, Poulenc, Nordhoff, Hadley, DeCevée and others.

New York Public Library Concert

A concert of Seventeenth and Eighteenth Century music was given in the New York

tauqua, N. Y., conducted the Erie Community Chorus and Erie Symphony. He had also been organist of several important churches here as well as of the Jewish Temple.

Mrs. W. H. Davis

ASHEVILLE, N. C., Jan. 3.—Mrs. W. H. Davis, prominent in musical circles here as organist, pianist and president of the State Federation of Music Clubs, died on Nov. 27, after a long illness.



Mrs. W. H. Davis

Born Martha Moore, in Fredonia, N. Y., in 1880, she spent her early childhood in Kansas City, going from there to Spokane, Wash., where she continued her musical studies and acted as organist in prominent churches as well as being accompanist for the Spokane Oratorio Society for two years. In 1910 she moved to Charlotte, N. C., where she became organist at Chalmers Memorial Church and later of St. Peter's Roman Catholic Church. Since coming to Asheville in 1923, she had accompanied many singers on radio programs and acted as president of the Saturday Music Club. Before becoming president of the State Federation, she acted as its treasurer. She was also chairman of the Mozart Festival, the success of which is largely due to her efforts.

Public Library on the evening of Dec. 17. Those taking part included Eva Heinitz, viola da gamba; Ernst Victor Wolf, harpsichord; Ruth Kisch-Arndt, contralto; Carleton Sprague Smith, flute; Janos Scholz, cello, and Suzanne Bloch, lute. The program included works by Telemann, Buxtehude, Purcell, Domenico Scarlatti, Bach, Haydn, and others.

Give Program of MacDowell Works at Hunter College

A program of works by Edward MacDowell was given in the auditorium of Hunter College on the evening of Dec. 17. John Erskine began the program with a tribute to MacDowell, following which, Creighton Allen, pianist, who appeared at the special request of Mrs. MacDowell, played the Prelude, Op. 10, and the 'Keltic Sonata'. Mr. Allen later played an excerpt from the 'Sonata Tragica', 'March Winds', 'Improvisation' and 'Polonaise'. Julia Lennon, soprano, sang two groups of MacDowell songs with Maire O'Scannlain at the piano, and Mrs. MacDowell made an address on the Peterborough Colony.

Anne Evans

DENVER, Jan. 7.—Anne Evans, who organized the festival in the old Central City Opera House, which had been given to the University of Denver by the late Ida Cruze MacFarlane (whose father had built it in the days of the "pay dirt" pioneers), died here yesterday after an illness of several months. The festival brought to Colorado prominent artists of both the musical and theatrical world. Its first production was of 'Camille' in 1932, with Lillian Gish in the title-role, and with scenery by Robert Edmond Jones.

Andrew McCormack

DUBLIN, Jan. 8.—Andrew McCormack, father of John McCormack, concert and opera tenor, died here yesterday at the age of eighty-seven.

Eusebius W. Dodge

TOLEDO, O., Jan. 2.—Eusebius W. Dodge, president of the American College of Music and teacher of singing, died on Dec. 24, after several weeks' illness. He was sixty-seven years old. During recent years Mr. Dodge had been active in the establishment and the affairs of the Ohio Music Teachers' Association.

Carrie B. Adams

PORTLAND, Ore., Dec. 20.—Carrie B. Adams, composer, died here on Dec. 15, following a heart attack. She was eighty-one years old. Mrs. Adams is credited with having composed 4,000 anthems, sixteen cantatas, seven operettas and six glee books. J. F.

MILHAUD CONDUCTS THREE OF HIS WORKS

Stell Andersen Soloist in 'Fantasie Pastorale'—Copeland Plays Mozart Concerto

BOSTON, Jan. 5.—The Boston Symphony has been the only major contributor to the musical enjoyment of the city within the past fortnight. For the concerts of Dec. 20-21 Dr. Koussevitzky shared the baton with Darius Milhaud who conducted some first performances in Boston of a trio of his own more recent works, with Stell Andersen, pianist, to assist in one opus. The complete program follows:

'Le Cortège funèbre'; 'Fantasie pastorale' for Piano and Orchestra, Stell Andersen, soloist; 'Suite Provençale'.....Milhaud (First performances in Boston)
'Fantastic' SymphonyBerlioz

Of 'Le Cortège funèbre' the composer states that the work "expresses the feeling we all had in France at this terrible period" (May, 1940) and from a first hearing of the composition the listener gained a considerable impression of bleakness. The composer has painted a somber portrait, as he obviously intended it should be, yet even the somber and depressing may harbor an element of greatness and nobility which, despite the subject, will linger in the mind and recapture the attention. Unfortunately for 'Le Cortège funèbre', the element of fundamental greatness seems to be absent. The work created no overwhelming desire for a second hearing, although the orchestra gave faithfully of its resources and obeyed the will of the conductor with seeming perfection. The applause was generous at the conclusion of the performance.

Quietness and tranquility established the mood of 'La Fantasie Pastorale' which is no unpretentious little work making no serious demands upon the performers. Miss Andersen gave a performance of the piano part of the Fantasie with fidelity to detail and careful observance of nuance. The work was written for, and dedicated to the pianist, but it was just a little unfortunate that she could not have been heard in a work presenting a greater challenge to her powers, since available records show this to have been her first appearance with the Boston Symphony. Miss Andersen was cordially received.

Suite Gives Pleasure

It is probable that of the Milhaud listed on this program, the 'Suite Provençale' gave the greatest pleasure. It is diversified; it reveals a certain humor and terse piquancy and it is refreshing. It was evident that in this work, the composer more completely won the audience. 'Suite Provençale' is taxing. It demands virtuosity in its players. It is a matter for comment that the orchestra gave Mr. Milhaud all he demanded of it.

With Dr. Koussevitzky in command following the intermission, the Berlioz item was played with a brilliance and power which illumined its slightly antiquated measures. The performance won an ovation for conductor and men.

The tenth pair of concerts prepared by Dr. Koussevitzky for Dec. 27-28 brought George Copeland as piano soloist in a program arranged as follows:

Symphony in A, (K. No. 201); Piano Concerto in E Flat, (K. No. 482).....Mozart
Prelude to 'Khovanstchina'Mussorgsky
'Romeo and Juliet' Overture-Fantasia....Tchaikovsky



Stell Andersen



George Copeland

The revival of the Mozart symphony gave a vast amount of pleasure to those who are devoted to Mozart literature, and the performance upon this occasion was memorable. One hopes that Dr. Koussevitzky's exploration of seldom heard Mozart symphonies will continue. The conductor appeared strictly in the mood to reveal to the fullest, the intricacies and dramatic content of the Mussorgsky and Tchaikovsky scores, and the performances won long continued applause from the audience.

It is some years since a soloist has resorted to the use of a score in performance with our orchestra. Technically, Mr. Copeland was adequate, but esthetically he left something to be desired. We heard a rather placid publication of the concerto, although the audience evidently recognized as authentic the delicacy of tone which the pianist was able to summon, and rewarded him with warm applause.

Sibelius Sixth Played

On Dec. 30-31, Dr. Koussevitzky offered the third pair of programs in the Monday-Tuesday series of concerts, listing the following:

Symphony No. 6, Op. 104.....Sibelius
Overture to 'Leonore,' No. 3, Op. 72.....Beethoven
Symphonic Suite, 'Scheherazade'.....Rimsky-Korsakoff

Upon the Russian's score Dr. Koussevitzky lavished the full measure of his own power, plus the entire technical resources of the orchestra. As usual, when a ringing performance is given, conductor and men received an ovation. A fluent and sympathetic reading was also given the Beethoven overture, but it was the Sibelius which really taxed both orchestra and conductor, for this is not obvious music; it must be penetrated by an understanding leader and carefully devised in publication, otherwise the import of the work is clouded in mere attention to unimportant detail. A moving performance brought warm and appreciative applause from the Monday night audience.

Ravel Suite Given

The eleventh pair of programs arranged by Dr. Koussevitzky for the week-end of Jan. 3-4 comprised:

Symphony in A, 'Italian', Op. 90.Mendelssohn
'Ma Mère l'Oye'.....Ravel
Symphony No. 5, Op. 47.....Shostakovich

The sprightly measures of the 'Italian' Symphony had not been heard at these concerts for several years, in fact, the period has been so long that the work came with refreshing simplicity in these days of complexity. It was obvious during the performance, that Dr. Koussevitzky had determined to bring forward all the joy, light and sparkle which the piece embodies, furnishing ample justification for the spon-

taneous and prolonged applause which followed.

The Ravel item was also a happy inclusion and was given with Dr. Koussevitzky's customary deft manner. This work also brought the spontaneous applause with which a symphony audience rewards its conductor and orchestra.

The Shostakovich opus, heard at these concerts as recently as last October, when Dr. Koussevitzky offered it for the second pair of concerts this season, was again given a brilliant performance, yet despite these frequent hearings (for it has also been placed on the Monday-Tuesday series of programs) we remain unconvinced that it is enduring music. Dr. Koussevitzky continues to make it sound better than it is, and although the audience applauded with considerable warmth, it was evident that the commendation was largely directed toward the orchestra itself and not the work performed.

FOUNDERS' DAY MARKED BY FRATERNITY CHAPTER

Phi Mu Alpha of Sinfonia Gives Program Under Auspices of New England School

BOSTON, Jan. 1.—In celebration of Founders' Day, Alpha Chapter of Phi Mu Alpha Sinfonia Fraternity of America (1898-1940), presented an interesting concert in Jordan Hall, under the auspices of the New England Conservatory of Music.

Choral items listed comprised motets, antiphonals, carols, and arrangements by William Byrd, Francesco Soriano, Ericson and Titcomb. Instrumental works included were Stuart Mason's 'Berceuse en carillon' and 'Serenade gaie' for oboe and piano; Franck's Cantabile and Rossi's Scherzo in G Minor for organ, and a group of Chopin for piano. The program also brought songs by Handel, Mozart, Liszt and Tchaikovsky, sung by Mary Saunders, soprano, with Alice Girouard at the piano. Others who took part were Clement Lenom, oboist; Homer Humphrey, organist, and Beveridge Webster, pianist, of the faculty of the conservatory, assisted by Margaret Mason as accompanist, and the Schola Cantorum of the Church of St. John the Evangelist.

'Dancers En Route' Appear

BOSTON, Jan. 2. — 'Dancers en Route', a quartet of two men and two girls, presented a program of modern dances in moods light, jocular, and satirical in both solo and group, on Dec. 27 and 28 in the second of a series of four chamber concerts being presented at the Hans Wiener Studio Hall. The troupe included: Elizabeth Waters, Linda Locke, Sam Steen and Daniel Nagrin. La Meri will make her Boston debut at the Studio Hall on Jan. 31 and Feb. 1 in the next of the series, followed by the last event, Mr. Wiener and Erika Thimey, on Feb. 14 and 15.

Palmyra da Camera Gives Recital

BOSTON, Jan. 1.—Palmyra da Camera, a young pianist of talent, was heard in a recital in Jordan Hall on the evening of Dec. 15, playing a program which included items by Franck, Schumann, Chopin, Debussy, Prokofieff, Stravinsky

and the Dohnányi arrangement of Debussy's 'Naila'. Miss da Camera won the respect of her audience by her evident seriousness of purpose.

SZIGETI IS SOLOIST UNDER HANS KINDLER

National Symphony Honors Princess Juliana in Concert in Washington D. C.

WASHINGTON, D. C., Jan. 5.—The National Symphony brought its pre-holiday season to a climax on Dec. 18 when Joseph Szigeti, violinist, was soloist and Crown Princess Juliana of Holland a guest of honor at a concert in Constitution Hall.

The Princess, who was in Washington for a three-day visit at the White House, sat with Mrs. Franklin D. Roosevelt in the First Lady's box. She received an ovation after Hans Kindler, also a native Hollander, led the orchestra in an old Dutch fighting song.

Mr. Szigeti appeared twice in the program. First he played the Tartini Concerto in D Minor; and later Beethoven's Violin Concerto.

Howe Work Has Premiere

On the purely orchestral part of the program, 'Stars' by the Washington composer, Mary Howe, received its premiere. The Vivaldi-Bach Organ Concerto, arranged for orchestra by Dezso D'Antalfy, was performed for the first time in Washington. Dr. Kindler also conducted Chadwick's 'Noel' and Sibelius's 'Finlandia'.

Kurt Hetzel, conductor of the Washington Civic Orchestra, led his organization in a concert on Dec. 17 in Central High School, and was soloist as the orchestra played Liszt's first piano concerto.

JAY WALZ

Roth Quartet to Tour South

The Roth Quartet was scheduled for a second Southern tour soon after the first of the year going as far as New Orleans. They will repeat the chamber music festival series given last year in association with Hugh Hodgson director of music at the University of Georgia. Other appearances in the south include Rome, Ga., Gainesville and Tallahassee Fla. A series of four programs will be given in New York in the Hubbard Auditorium of the Manhattan School of Music on Feb. 19, 23, 27 and March 2. During March they will make another trip to the coast, covering the north-west, and giving a series of five programs at Kansas City University on the way.

Boston University Orchestra Led by Fiedler

BOSTON, Jan. 1.—What is believed to have been a first performance in Boston of Mozart's Entr'acte music from 'Thamos, King of Egypt' (K.345), was given recently by the Boston University Orchestra under Arthur Fiedler. Other orchestral items listed on an interesting program included the Haydn Symphony in D, 'A Somerset Rhapsody' Op. 21, by Holst, and the 'Zanetta' Overture by Auber. The soloist was Gaston Elcus, violinist of the Boston Symphony, who was heard in the Saint-Saëns Introduction and Rondo Capriccioso. This ambitious program was warmly applauded by an audience which comfortably filled Hayden Memorial Hall.

ORMANDY CONDUCTS BEETHOVEN'S NINTH

American Premiere of Scalero's 'Divine Forest' Given—All- Russian List Offered

PHILADELPHIA, Jan. 1.—Beethoven's Ninth Symphony was the feature on the program offered at the Philadelphia Orchestra's concerts of Dec. 20 and 21 with Eugene Ormandy conducting. The complete schedule listed:

Pastoral Symphony from 'The Messiah' Handel-Ormandy
Symphonic Poem 'The Divine Forest' Scalero

(First Performances in the United States)
Prelude and Fugue in F Minor...Bach-Cailliet
Symphony No. 9, in D Minor...Beethoven
Frances Greer, soprano; Elsie MacFarlane, contralto; Mario Berini, tenor; Robert Gay, baritone; The Choral Art Society of Philadelphia, Philadelphia Conservatory Chorus, The University of Pennsylvania Choral Society

The reading of the symphony was admirably formulated, Mr. Ormandy authoritatively leading his forces in an effective statement of the music. Especially powerful was the impact of the finale in which orchestral and choral resources were organized and integrated for a stirring projection. Of more than 300, the chorus had been well prepared, was excellent as to ensemble and tone quality, and sang with great spirit and enthusiasm. The directors of the respective groups making up the chorus are Clyde R. Dengler, for the Choral Art Society and the Philadelphia Conservatory Chorus, and Harl McDonald, for the University of Pennsylvania Choral Society. The soloists fulfilled their assignments more than acceptably.

Mr. Ormandy's amplified instrumentation of 'The Messiah' excerpt, revealed skill and good taste. Conductor and orchestra rendered fine service also to Cailliet's transcription of the Bach music and to Rosario Scalero's symphonic poem. On a first hearing this latter impressed most favorably both as to musical substance and orchestral texture. It was inspired by the twenty-eight Canto in the 'Purgatory' section of Dante's 'Divine Comedy', and made use of the old modes, including the Dorian. The work was programmed in honor of Mr. Scalero's seventieth birthday (Dec. 24). The composer, Italian by birth, is now a resident of Philadelphia, and for some years has been teacher of composition at the Curtis Institute of Music.

A Russian program was provided by Mr. Ormandy and the Orchestra at the

concerts of Dec. 27 and 28. Listed were:

Eight Russian Folk-Songs.....Liadoff
Suite from 'Petrushka'.....Stravinsky
'Dance of the Russian Sailors' from 'Red Poppy'Glière
Symphony No. 5, in E Minor.....Tchaikovsky

Such a program afforded broad scope for the convincing exercise of Mr. Ormandy's versatility in leadership and interpretation as well as for the brilliant manifestation of the orchestra's instrumental and tonal capacities in music replete with color and striking tonal contrasts. There were also many occasions for several of the organization's first-chairmen to demonstrate their artistry in solo passages, particularly in Liadoff's masterly orchestrations and the Tchaikovsky symphony. In efficacy of direction and splendid qualities of performance, the concerts were among the season's most successful and best.

YULETIDE PROGRAM GIVEN BY CHORUSES

Mendelssohn Club Conducted by Gilbert—Music and Duo-Music Groups Mark Season

PHILADELPHIA, Jan. 1.—The Mendelssohn Club conducted ably by Harold W. Gilbert gave a gratifying Christmas concert in Town Hall on Dec. 19, the highlight of an interesting program being Bach's cantata 'Sleepers Wake!' Also listed were excerpts from Mendelssohn's 'Hymn of Praise' the chorus in these, as in the Bach work, showing fine balance and tone quality. The soloists were Jane Falconer, soprano; John Toms, tenor, and Edmund C. Helveston, bass, and accompaniments were played by an orchestra of Philadelphia Orchestra musicians. Alyce Bianco, pianist, and Robert Cato, organist, assisted. In addition to the Bach and Mendelssohn music, the evening offered a group of Christmas carols sung a cappella.

A Philadelphia Music Club Christmas concert in the Bellevue-Stratford ballroom on Dec. 19, enlisted the Boys Choir of Saint Clement's Church, Henry S. Fry, director; the club's chorus, and several vocal and instrumental soloists.

Philadelphia

By WILLIAM E. SMITH

The occasion also featured a pageant appropriate to the season.

The Duo-Music Club, Mrs. G. Charles Lever, president, held its twenty-fourth "Birthday Luncheon" in the Hotel Walton on Dec. 12. Among the speakers were Mrs. Helen Wyeth Peirce, president of the New Jersey Federation of Music Clubs; Julia Williams, president of the Matinee Musical Club; and Rev. John R. Hart. A musical program engaged Norman Carol, twelve-year-old violinist, with Joseph Terranova at the piano.

RECITALS ENRICHED BY CHRISTMAS MUSIC

Elmore Plays Bach, Trapp Choir Offers Seasonal Program— José Iturbi Heard

PHILADELPHIA, Jan. 1.—Continuing a series by the music department of the University of Pennsylvania, Robert H. Elmore offered a program of Bach's organ music in Irvine Auditorium on Dec. 18. The same date also brought a delightful concert by the Trapp Family Singers in the Academy of Music, the program providing choral numbers by Praetorius, Vittoria, Bach, Tchaikovsky, and others; a group of items appropriate to the Christmas season, and several pieces for recorders. Another interesting Dec. 18 event was a recital of music for piano, four hands, by Ralph Berkowitz and Vladimir Sokoloff in Casimir Hall of the Curtis Institute of Music, the list including music by Mozart, Schubert, Poulenc, Brahms, and others.

Appearing under Philadelphia Forum auspices, José Iturbi was heard in the Academy of Music on Dec. 20. The noted pianist offered Beethoven's 'Appassionata' Sonata and pieces by Liszt, Chopin, Ravel, Gershwin, and Falla.

Folk-songs and folk-dances were discussed at a lecture-recital on Dec. 22 by Guy Marriner, pianist and director of music at the Franklin Institute. Gertrude Traubel with Florence Decimo Levengood as accompanist, on Dec. 30 in Ethical Society Auditorium gave her annual holiday recital of "Songs for Young People". Florence Oeters, pianist, contributed solo groups.

With Lewis James Howell presiding, the Philadelphia Music Teachers Association held a meeting in the Philadelphia Art Alliance on Dec. 30, the occasion featuring a recital by Robert MacGimsey, singer and composer. Mr. MacGimsey also discussed the issues between ASCAP and BMI. In addition the evening offered a symposium on "Tested Piano Teaching Pieces" conducted by Norma Ziegler Conrad and Mary F. Winterbottom. At the organization's November meeting, also at the Art Alliance, the speaker was Dr. J. Earle Newton of Rutgers University, his subject being "A Good Master and an Apt Scollar" (William Byrd). A musical program had as participants Ethel Smeltzer Littlehales, soprano, with Agnes Clune Quinlan as accompanist, and Nettie Ashton McMullen, pianist.

Three "Candlelight Organ Recitals" were given by Richard Purvis in Saint

James's Church on Dec. 7, 14, and 21, with Velma Godshall, soprano, Veronica Sweigart, contralto, and Eleanor Melenger, harpist, as assisting artists. Programs included some works by American composers. Mr. Purvis was represented by his 'Rhapsody on Three Carols'.

RUDNITSKY SOLOIST WITH WPA PLAYERS

Violinist Plays Three Concertos under Baton of Rich— Sabatini Also Conducts

PHILADELPHIA, Jan. 1.—Alvin Rudnitsky, gifted eighteen-year-old violinist and artist-pupil of Frederick E. Hahn at the Zeckwer-Hahn Philadelphia



Alvin Rudnitsky

Musical Academy gave a telling account of his attainments as soloist with the Pennsylvania WPA Symphony in the Irvine Auditorium of the University of Pennsylvania, on Dec. 22, Thaddeus Rich conducting. The youthful artist performed with high credit the unusual feat of playing three exacting concertos, Bach's in E, Beethoven's in D and Sibelius's in D Minor. Dr. Rich and the orchestra provided admirable accompaniments.

Guglielmo Sabatini, the orchestra's resident conductor, was on the podium for an Irvine Auditorium concert on Dec. 29. Robert Parris, sixteen-year-old pianist, and Jesse Ceci, fifteen-year-old violinist, respectively pupils at the Philadelphia Conservatory and the Curtis Institute of Music, showed their substantial talents in Liszt's 'Hungarian Fantasia' and Tchaikovsky's D Major Concerto. Performed for the first time was a pleasing 'Madrigal' by Iona Pickhart, Philadelphia composer.

Saint-Saëns's Piano Concerto in G Minor, with Florence Frantz as soloist was the outstanding feature of the concert under Mr. Sabatini's baton on Dec. 15. George Barati, 'cellist, also played a Haydn Concerto in D. A concert on Dec. 4 in Central High School under the same conductor brought Robert Parris as soloist in Beethoven's C Minor Piano Concerto, and Richard Cameron as soloist in Griffes's 'Poem' for flute and orchestra. In Irvine Auditorium on Dec. 1, Ruth Kisch-Arndt was the contralto soloist with the symphony under Mr. Sabatini, singing music by Bach, Brahms, and others, with the orchestra.

Dr. Rich also conducted a Sibelius program with Nenet Marchand, soprano, as soloist in Sibelius songs with Mr. Sabatini at the piano, and in arias.

LOCAL OPERA TROUPE PLANS NOVELTIES

Menotti and Reznicek Works To Be Given as No Award Is Made in Composers' Contest

PHILADELPHIA, Jan. 5.—Its composers contest over with no appropriate work found, the Philadelphia Opera Company will give two one-act works on Feb. 11, the date reserved for performance of the original American (Continued on page 36)

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Orchestras in New York

(Continued from page 12)

linsky Sinfonietta and the Casella Suite, was of superficial effectiveness, much of this being due, no doubt, to Mr. Mitropoulos's brilliant performances. In both cases the works were enjoyable and, in a mild degree, stimulating, but neither could be said to have left any such impression as would justify enrolling it in the year-to-year repertoire. In craftsmanship both were to be admired.

Mr. Spalding played the Chausson 'Poème' with his customary aristocracy of style and beauty of tone. His technical skill was also very well employed in the Saint-Saëns war-horse, which is never likely to be long neglected. The audience was particularly enthusiastic in its applause of the violin performances. O.

Spalding Soloist with Philharmonic

New York Philharmonic-Symphony. Dimitri Mitropoulos, guest conductor. Albert Spalding, violinist, assisting artist. Carnegie Hall, Dec. 26, evening:

'Tragic' Overture, Op. 81.....Brahms
Quartet in C Sharp Minor, Op. 131.....Beethoven
Concerto for violin and orchestra in D Minor, Op. 47.....Sibelius

Something of the dampness and dreariness of the weather outside seemed to have crept into the hall at this concert, despite the valiant efforts of all concerned. In the first place, Brahms's 'Tragic' Overture is distinctly on the dull side, though it contains passages of great beauty and eloquence, and Mr. Mitropoulos strained far too much for dramatic contrasts and effects in it. In the second place, Beethoven's string quartets should be played by string quartets and not by the strings of a large orchestra. Nor can it be said that the Philharmonic-Symphony strings covered themselves with glory in the performance of the gigantic work. The attacks were often rough, and inaccuracies abounded, though in all justice one can scarcely expect an orchestra to feel at home in a chamber music work which is blown up to balloon size in this fashion. Mr. Mitropoulos conducted the work dynamically, but with questionable judgment in matters of phrasing and tempo.

Mr. Spalding played the Sibelius music with deep feeling, and in the broad, flowing passages of melody, with a rich and expressive tone. But he was obviously nervous and did not do himself justice in the fiercer parts of the work. This violin concerto is one of those compositions which is unpredictable: it either "goes" or it doesn't, and no artist can be absolutely sure that any one performance of it will capture its spirit. And for Mr. Spalding this was one of the occasions when things never quite get into stride. Both soloist and orchestra were at their best in the slow movement. The audience was cordial throughout the evening. S.

Frantz Is Soloist with Philharmonic

Dimitri Mitropoulos, guest conductor. Assisting artist: Dalies Frantz, pianist. Carnegie Hall, Jan. 5, afternoon:

Overture to 'The Merchant of Venice'.....Castelnuovo-Tedesco
Four Tone Poems after Pictures by Arnold Böcklin, Op. 128: 'The Fiddling Hermit', 'In the Sport of the Waves', 'The Isle of the Dead', 'Baccanale'.....Max Reger
Concerto No. 1 in E Flat Major for Piano and Orchestra.....Liszt
'Rhapsodie espagnole'.....Ravel

For this Sunday afternoon concert the guest conductor had once more designed a program of unconventional complexion, the Liszt Concerto being the only work from the standard repertoire. Mr. Mitropoulos again exploited to the utmost all the dramatic possibilities of the purely orchestral numbers and succeeded in achieving uncommonly vivid color effects from the composite instrument upon which he played.

In his subjective directing of the Piano Concerto, it must be granted, there was rather more than a suggestion of the ring-master cracking a merciless whip over the hard-driven soloist after the slow section



Dalies Frantz

near the beginning, which was over-sentimentalized by all concerned. But it was to Mr. Frantz's credit that he was able to hold the relentless pace in the faster sections without any sacrifice of clarity and to maintain unflagging élan and brilliance to the end. It was a virtuosic performance of exciting effect, tonally unduly brittle, it is true, but so stimulating to the audience that cheers were mixed with the stormy applause that brought the pianist back repeatedly to bow.

Mr. Mitropoulos explored exhaustively the pictorial implications of the Reger tone poems inspired by Böcklin pictures, 'The Fiddling Hermit', with its poetic and remote devotional mood and deftly written score, and 'In the Sport of the Waves', with its spontaneously exuberant and realistic delineation of the sportive sea maidens of the picture, emerging as the most rewarding of the set. 'The Isle of the Dead' is Reger at his most dryly cerebral, while the 'Baccanale' is likewise too mechanically contrived to be a vivid picture in tone. The four movements of the Ravel 'Spanish Rhapsody' were projected with sharply outlined physiognomy and propulsive rhythmic energy that culminated in a scintillatingly brilliant performance of the climatic section of the 'Feria' ('Fair'). The audience accorded conductor and players a prolonged demonstration of enthusiastic applause.

The program of the students' concert on the previous evening was the same as this in every respect with the single exception that in place of the Castelnuovo-Tedesco Overture the Zemlinsky Sinfonietta was the opening work. C.

Barzin Continues Brahms Cycle

National Orchestral Association, Leon Barzin, conductor; Carnegie Hall, Dec. 21, afternoon:

BRAHMS PROGRAM
Symphony No. 2 in D, Op. 73; Piano Quartet in G Minor, Op. 25 (Transcribed for orchestra by Schönberg)

Because Ruth Posselt, violinist, who was originally scheduled to appear as soloist with the orchestra, was prevented from doing so by a recent accident, the Schönberg transcription was substituted, and together with the Second Symphony, comprised the afternoon's music. It was in the Symphony that Mr. Barzin and the orchestra were at their best; the tone of the ensemble was rich and satisfying; tempi were faithfully adhered to, and the entire work was given an interpretation commendable for its vigor and spirit.

Perhaps additional rehearsals would have made the performance of the Quartet, in its new orchestral dress, a smoother one; certainly the interpretation was praise-

worthy when allowance is made for insufficient familiarity with the score—a formidable one. To add to Mr. Barzin's difficulties, but fulfilling the purposes of the training orchestra, seventeen of his players, the majority in key positions, recently left the orchestra to assume other posts. Under the circumstances, little else than praise can be found for the afternoon's performances. The smallness of the audience must be attributed to external factors—conditions abroad and the holidays at home—and not to the orchestra or its programs, for these are well worth hearing. W.

Feuermann Plays with New Friends Orchestra

Orchestra of the New Friends of Music. Fritz Stiedry, conductor. Emanuel Feuermann, 'cellist, assisting artist. Carnegie Hall, Dec. 22, afternoon:

'Siegfried Idyll'.....Wagner
Concerto for 'cello and ten winds.....Ibert
Rococo Variations for 'cello and orchestra.....Tchaikovsky
Symphony No. 82 in C Major (L'Ours).....Haydn

It was delightful to hear Mr. Feuermann's splendid performances at this New Friends concert, but one wishes that he had chosen more interesting music for his appearance with the orchestra. The Ibert concerto is trivial, awkwardly written and excessively banal music at best, despite some ingenious passages for the solo instrument, which only an artist of Mr. Feuermann's capacities could make palatable. Everything that could be done for this music was done, and still it was boring and annoying to listen to. And Tchaikovsky's Rococo Variations are rather lightweight music, though in them Mr. Feuermann played with a tone of exquisite beauty and with dashing brilliance. He was recalled many times, and he shared the plaudits of the audience with Mr. Stiedry and the orchestra.

The 'Siegfried Idyll' always sounds better when played by a small orchestra, for it was conceived as chamber music rather than as a work of symphonic proportions. Mr. Stiedry had ideas of his own about tempo and nuance, bringing out the subtlest shades and details with loving care. The result was one of the most moving and original performances which the work has had in many a season. The New Friends orchestra and its leader are always at their best in Haydn and the delightful 'Bear' Symphony was the musical highlight of the concert. S.

Philharmonic-Symphony League Concert

John Barbiroli conducted a string orchestra of thirty-two musicians from the New York Philharmonic-Symphony in a special private concert for the Symphony League in the grand ballroom of the Hotel Plaza. Mrs. John T. Pratt, chairman of the League, made a brief address of welcome to the 1000 persons present.

The program was well chosen for the surroundings and the occasion. Vivaldi's Concerto in B Minor for four violins, Op. 3, No. 10, was the principle contribution of the evening. Mordecai Dayan, William Dembinsky, Leo Dubensky and Joseph Reilich, all from the second violin section of the orchestra, were heard to excellent advantage in the solo parts of the Concerto. Joseph Schuster, 'cellist, also was heard as a soloist, playing Delius's Serenade from the incidental music to 'Hassan'. The program also presented Holst's 'St. Paul's Suite'; Grainger's 'Trich Tune From County Derry'; Mr. Barbiroli's transcription of an Allegretto by Marcello; and Johann Strauss's 'Wine, Women and Song'. M.

Stiedry Conducts Hindemith Music

Orchestra of the New Friends of Music. Fritz Stiedry, conductor; assisting artist, Egon Petri, pianist; Carnegie Hall, Dec. 29, afternoon:

'Ma Mère L'Oye'.....Ravel
Chamber Music, Op. 24, No. 1.....Hindemith (Mr. Petri)
Serenade in A, Op. 16.....Brahms

The members of the New Friends Orchestra revealed their marvelous adaptability to a variety of styles by their performances

at this concert. Beginning with Ravel's exquisite musical illustrations for five tales from 'Mother Goose', Mr. Stiedry had the daring to make so abrupt a transition as was required to play Hindemith's 'Kammermusik', returning to more traditional forms with the A Major Serenade by Brahms, which topped off the afternoon.

More fragile than Dresden china, Ravel's suite was played with an awareness of all its delicacies. The performance was moulded with as much care as a Nuremberg craftsman might (in other times), have bestowed upon a particularly lovely toy.

Only twelve string, woodwind and brass performers were required, in addition to Mr. Petri at the piano, to play the very difficult, outworn and unrewarding Hindemith composition. So many bars of exercises, so many notes cleverly strung together, without emotion or vitality, save that which might be attributed to an automaton, the only redeeming virtue of the performance was the manner in which technical difficulties were overcome. Mr. Petri, the chamber ensemble and Mr. Stiedry were applauded for their proficiency and skill, employed to better purpose by the orchestra and conductor, in the Brahms Serenade which followed. W.

NBC Symphony Plays Novelties

NBC Symphony, Arturo Toscanini, conductor. Studio 8-H, Radio City, Dec. 14, evening:

Symphony in D Minor.....César Franck
Ballade and Polonaise, played by sixteen solo violins.....Henry Vieuxtemps
Nocturne from Act II of 'Cristoforo Colombo'.....Alberto Franchetti
'Roumanian' Rhapsody No. 1, in A Major—Georges Enesco

The miracle of achieving a stereopticon clarity of structural detail combined with a spiritually overwhelming irradiance of the soul of the music was wrought once more by Mr. Toscanini in his reading of the Franck symphony.

To an audience under the spell of this experience the intervening numbers before the scintillatingly projected Enesco rhapsody seemed pretty inconsequential. The bite and resilience of the rhythm of the Vieuxtemps polonaise proved irresistibly stimulating, however, while a poetic glamor was cast over the derivative and commonplace Franchetti nocturne. In this the tonally pure and polished phrases of the off-stage tenor of William Horne blended with peculiar effectiveness with the orchestral color. C.

Toscanini Conducts 'Missa Solemnis'

Arturo Toscanini conducted the NBC Symphony in one of the outstanding performances of the season, Beethoven's 'Missa Solemnis', in a broadcast from Carnegie Hall on Dec. 28. The concert was a benefit for the National Conference of Christians and Jews. The Westminster Choir, which had appeared earlier in the season with the same organization in Verdi's Requiem, collaborated in the stirring presentation on this occasion.

The soloist of the evening were: Zinka Milanov, soprano; Bruna Castagna, contralto; Jussi Bjoerling, tenor; and Alexander Kipnis, bass, all of the Metropolitan Opera Company. Mischa Mischakoff, concertmaster, earned particular praise for his playing of the violin solos. The large audience in the hall was lavish in its applause.

Toscanini Offers Russian Program

Arturo Toscanini conducted the NBC Symphony in an all-Russian program on the evening of Dec. 21, offering Tchaikovsky's 'Manfred' Symphony, the first and last sections of the Stravinsky 'Petrouchka' ballet suite; Glinka's 'Kamarinskaya' and an arrangement for orchestra of Rubinstein's 'Valse Caprice' by Karl Müller-Berghaus. N.

Kolisch Conducts New School Orchestra

The New School Orchestra, conducted by Rudolph Kolisch, gave the sixth of its series of eight concerts in the school auditorium on the evening of Dec. 25. The program included Beethoven's Septet in E Flat; a Suite from Stravinsky's 'Histoire d'un Soldat', and Wagner's 'Siegfried Idyll'.

Philadelphia

By WILLIAM E. SMITH

(Continued from page 34)

opera, had one been selected. The works now scheduled are Gian-Carlo Menotti's radio opera, 'The Old Maid and the Thief', and 'Spiel Oder Ernst' by the Czech composer, Emil von Reznicek.

Commissioned by the National Broadcasting Company, and nationally and internationally broadcast in the Spring of 1937, Mr. Menotti's opera will have its first stage performance. It has been re-adapted by the composer-librettist for this purpose. The von Reznicek opera will be presented as 'Fact or Fiction' and is to have its American premiere. An English version of the libretto, prepared by Henry Pleasants, music editor of the Philadelphia *Evening Bulletin*, will be used. Both operas will be conducted by Sylvan Levin and stage direction will be in the hands of Hans Wohlmuth.

Gives 'La Bohème'

A very fine performance of Puccini's 'La Bohème' was presented by the Company in the Academy of Music on Dec. 9. In some respects the presentation was the best of the several given by the company since its organization in 1938. Mr. Levin further established his substantial reputation as a conductor, and the stage-direction of Hans Wohlmuth effectively integrated the individual and ensemble action.

Great interest attended the debut of a new tenor, Mario Berini. Heard as Rodolfo, he disclosed a voice of exceptionally pleasing texture and warm quality. Barbara Thorne as Mimi demonstrated convincingly her admirable vocal and histrionic endowments. The very attractive Frances Greer, who combines marked talents for acting with one of the best voices in the company, gave a high-spirited performance of Musetta. Howard Vandenburg was Marcello; Luke Matz, Colline; Carlos Alexander, Schaunard; David Brooks, Benoit; Robert Gay, Alcindoro; and Edward Nyborg and Carles Jones, in smaller roles.

La Scala Forces Offer 'Lucia'

An outstanding performance of Donizetti's 'Lucia di Lammermoor' by the Philadelphia LaScala Opera Company in the Academy of Music on Dec. 12 with Giuseppe Bamboschek as a proficient conductor, elicited the zealous acclaim of a large audience with special tributes for Hilde Reggiani, heard in the title role, and Bruno Landi as Edgardo.

The vocal difficulties of Lucia were brilliantly encountered by Miss Reggiani, who is remarkably skilled in the art of coloratura singing. Dramatically, she gave a vivid impersonation. Mr. Landi's performance was marked throughout by superior vocalism and a fine sense of the style and manner called for by his role. Carlos Ramirez displayed his attainments to advantage as Sir Henri Ashton; Nino Ruisi as Raimondo used his resonant bass voice with fine effect; and praiseworthy accomplishment marked the work of Constanzo Sorvino as Lord Arthur Bucklaw; Virginia Blair sang Alisa, and Pierino Salvucci, Normanno.

Seaman to Be Consultant with WGN

Julian Seaman no longer is associated with WGN Concerts, Inc., as New York press representative. He will continue with the organization as a consultant and will work on special accounts.

THREE WORKS GIVEN BY VISITING COMPANY

Metropolitan Presents 'Figaro', 'Walküre' and 'Masked Ball' in Academy of Music

PHILADELPHIA, Jan. 5.—Selected to open the Metropolitan Opera Company's Philadelphia series of ten performances was Mozart's 'Le Nozze de Figaro', heard in the Academy of Music on Dec. 3. Ettore Panizza conducted.

For the most part, the roles were well taken. Recent addition to the organization's sopranos and making a favorable debut here, was Licia Albanese as Susanna. Elisabeth Rethberg was the countess; Ezio Pinza, the Figaro; Jarmila Novotna, the Cherubino; and John Brownlee, the Count. Another new member of the company and a basso buffo well practiced in his art, was Salvatore Baccaloni, appearing for the first time and heard as Dr. Bartolo.

Flagstad and Melchior Heard

The capacities of the Academy of Music were taxed again on Dec. 10 for Wagner's 'Die Walküre'. Erich Leinsdorf conducted.

As Brünnhilde, Kirsten Flagstad provided that superb and expressive interpretation, which one has come to expect from this artist. The Sieglinde was Helen Traubel, who, making her Philadelphia debut in opera, scored a tremendous success. As Siegmund, Lauritz Melchior was in top form. New to Philadelphia as Wotan was Julius Huehn, who in vocalism and stage demeanor won favorable account. Karin Branzell serviced the part of Fricka with the anticipated artistry; Emanuel List was the Hunding, and the Valkyries were Maxine Stellman, Thelma Votipka, Irene Jessner, Doris Doe, Irra Petina, Pearl Besuner, Helen Olheim, and Anna Kaskas.

For the third in the series the company presented its revival of Verdi's 'Un Ballo in Maschera', a large audience in the Academy on Dec. 17 expressing approval of the effective production. The spectacular ballroom scene scored a special success. The cast comprised: Jussi Bjoerling, Riccardo; Alexander Sved, Renato; Zinka Milanov, Amelia; Kerstin Thorborg, Ulrica; Stella Andrevia, Oscar; Arthur Kent, Silvano; Norman Cordon, Samuel; Nicola Moscona, Tom; John Carter, a Judge; and Lodovico Oliveriero, a servant of Amelia.

Jean Watson Makes Contract with Columbia Concerts

Jean Watson, contralto, has signed a contract to come under the management of Columbia Concerts Corporation, Haensel & Jones Division. Miss Watson is a Canadian.

Miss Watson's current engagements include appearances with the Schubert Club in Schenectady, N. Y., and the Handel and Haydn Society of Boston. She will be soloist at the Chattanooga Festival in May and at the Sunbury Bach Festival. She will give recitals in Rochester, Syracuse, Philadelphia, Watervliet, Reading, and Elizabeth, N. J.



Max Heinegg

ARTISTS IN SAN FRANCISCO FORUM CONCERT

Participating in the First Session of the Composers' Forum on December 6 in the Veterans Building of the San Francisco Museum of Art were (First Row, from the Left) Vera Golden, 'Cellist; Douglas Thompson, Pianist; Radiana Pazmor, Contralto; Lawrence Strauss, Tenor; and Jane Thorpe, Violinist; (Second Row) Robert Delaney, Composer, whose works were performed on the first half of the program; Arnold Hartmann, Pianist; R. Detlev Olshausen, Violist; Ashley Pettis, Founder and Director of the Composers' Forum; Carol Mills, Violinist; Nicholas Goldschmidt, Pianist; and Daniel Bonsack, First Violinist of the University of California String Quartet. The Portrait in the Background is of Albert Elkus, Director of Music at the University of California

NEW FORUM OPENED IN SAN FRANCISCO

First Program of Group, Under Pettis, Devoted to Music by Milhaud and Delaney

SAN FRANCISCO, Jan. 5.—An exciting event was the initial concert given by the newly-founded Composers' Forum, headed by Ashley Pettis, former director of the New York Forum, and who recently transferred his activities to this, his home city.

The San Francisco Museum of Art has graciously opened its doors to the Pettis project and the gallery chosen was not large enough to accommodate all who desired seats. The program was divided between the works of Robert Delaney and Darius Milhaud, respectively, an American schooled in France and a Frenchman exposed to American music. Delaney was represented by an excerpt from his orchestral Suite 'Going to Town' titled 'Archie Forson's Cafe'; four songs for contralto, an Adagio for violin and piano, and two movements from the Symphonic Piece No. 2 for orchestra, arranged for this occasion, for two pianos and violin. Carol Mills was the competent violin soloist; Radiana Pazmor was the contralto soloist, and Nicholas Goldschmidt and Arnold Hartmann the pianists who also played the 'Cafe' episode in two-piano form. The latter was the one typically American work on the program.

Milhaud was represented by a Sonata for flute and piano, beautifully played by Henry Woempner and Douglas Thompson; three 'Chansons de Troubadour' sung by Lawrence Strauss, and three 'Chansons de Negresse' sung by Miss Pazmor; a Sonata for two violins, which was given its first performance; a string trio for violin, viola and 'cello (also a first performance) and the eighth string quartet. The chamber music was skilfully played by members of the University of California String Quartet: Daniel Bonsack, Jane

Thorpe, R. Detlev Olshausen and Vera Golden.

Both composers were present and responded to questions during the forum period which followed the concert. The occasion was one of intense interest and the audience was at once eager and appreciative. MARJORY M. FISHER

AMERICAN COMPOSERS' SYMPOSIUM SCHEDULED

Howard Hanson To Conduct Rochester Civic Orchestra in Annual Performances of Native Works

ROCHESTER, N. Y., Jan. 2.—In five sessions, one of which will be a public concert and NBC broadcast, Dr. Howard Hanson and the Rochester Civic Orchestra will inaugurate this season's American Composers' series with the annual symposium of American music for orchestra. These sessions will be on Jan. 21, 22, 23.

This delayed opening of the American Composers' season was caused by the acceptance by Dr. Hanson of an invitation to conduct the Rochester Philharmonic in concert at the New York World's Fair. The program originally announced in October still stands and is as follows: Symphony, Ernst Bacon; Choreographic Sketches, Russell Baum; Set of dances, William Bergsma; 'Canyon', Radie Britain; 'Old American Country Set', Henry Cowell; 'California Suite', H. Klyne Headley; Concerto for Piano and Orchestra, Herbert Inch; Andante for Solo Oboe and small orchestra, Kent Kennan; Symphony No. 3 in C Minor, Edward Kurtz; Music for Strings, Hubert Lamb; 'South American Rhapsody', Nathaniel R. Leslie; Concertino for Oboe and Viola, H. Merriells Lewis; Two Miniatures for Orchestra, H. Merriells Lewis; Prelude to 'A Blot on the Scutcheon', Leo Rich Lewis; Passacaglia for Strings, Morris Mamorsky; Dance-Suite, Spencer Norton; Symphony, Gustave Soderlund; Two Moments Musical, Joseph Wagner; Symphony No. 1, John Wein-zweig; 'Post Mortems', Carl Wirth; Symphony No. 1, Carl Wirth; 'The Coliseum at Night', Frederick Wolt-mann. MARY ERTZ WILL

'The Messiah' Widely Given

(Continued from page 10)

ance of Handel's 'The Messiah' when the Pacific Philharmonic Chorus of Oakland crossed the Bay to introduce itself and its conductor David P. Unruh, to San Franciscans. Other soloists were Ruth Myall, possessor of a beautiful soprano voice, and Eva Gruninger, contralto, who is no novice in the field of oratorio. The chorus sang with impeccable diction. A small orchestra was employed.

M.M.F.

In Syracuse, N. Y.

SYRACUSE, N. Y., Dec. 28.—In its twenty-ninth season under the conductorship of Dr. Howard Lyman, a Christmastide performance of Handel's 'The Messiah', was given on Dec. 12, in the auditorium of the College of Fine Arts.

Orchestral accompaniment was furnished by players from the Syracuse Symphony, with Murray Bernthal as concertmaster, and at the organ was Horace Douglas, in his thirteenth year as official accompanist, and as pianist, Ada Shinaman Crouse, of the music faculty of the College of Fine Arts.

The solo parts were most adequately handled by Dorothy Baker, soprano; Elizabeth Wysor, contralto; Joseph Victor Laderoute, tenor, and Robert Crawford, baritone, making their debut in Syracuse. Miss Wysor and Mr. Crawford sang without score. The chorus was at the peak of its long career.

In Milwaukee

MILWAUKEE, Dec. 27.—On the afternoon of Dec. 8 the Arion Musical Club gave its fifty-fifth annual presentation of 'The Messiah'. Hermann A. Nott conducted, Erving Mantey was accompanist and a full orchestra assisted. The soloists engaged were Marion Cole Pruessing, soprano; Freda Draper, contralto; Joseph Laderoute, tenor, and David Austin, bass. The Choristers were outstanding in their singing of Handel's magnificent choruses and often achieved a volume of tone that was thrilling. They sang to a sold-out house of 3,500 and many were turned away.

A. R. R.

In Detroit

DETROIT, Mich., Dec. 28.—The tenth annual presentation of Handel's 'The Messiah' was given by Wayne University, with a chorus of 300, the Wayne Symphony and a quartet composed of Thelma Von Eisenhauer, Carol Niles Kempton, E. Herbert Paterson and Lester Spring. James A. Gibb conducted the orchestra and Harold Tallman the chorus.

J. D. C.

In Cresbort, S. D.

CRESBORT, S. D., Dec. 28.—The Faulk County Oratorio Chorus recently gave its seventeenth annual performance of Handel's 'The Messiah', thus making a total of twenty-four times which this organization has given the oratorio under the same director, Percy Clifford. A feature of this year's festival was the invitation to a group of singers of the new Inter-Church Choir of Aberdeen. The choir is sponsored by the Brown County CRE, Charles W. Leighty, president; Mrs. C. K. Davis, director. Other guest singers from the choir were Francis Fuller, Edward Olson and Ben Schaub. Mrs. Davis and Mr. Schaub were soprano and tenor soloists. Contralto and bass solos were sung by

Gladys Deloy and Perry Clifford. The personnel of the Faulk County Oratorio Chorus really includes three counties of Edmunds and Brown, and five counties were represented in the audience.

In Kalamazoo, Mich.

KALAMAZOO, MICH., Dec. 26.—The sixth annual Southwestern Michigan Festival performance of Handel's Oratorio 'The Messiah' was given at Western State Teachers College under the baton of Harper C. Maybee on Dec. 13, with Thelma Von Eisenhauer, soprano; Lydia Summers, contralto; William Miller, tenor, and Mark Love, bass, as assisting soloists. The Western State Teachers Choir and Auxiliary Chorus, and singers from Kalamazoo churches and near-by towns formed the choir of approximately 800 voices. The College Orchestra assisted.

It is planned to celebrate the 200th anniversary of the writing of 'The Messiah', in 1941, by gathering a still larger group of choirs so that the chorus may be extended to a group of 1,000 voices.

In Yonkers, N. Y.

The Oratorio and Festival Society of Yonkers gave a performance of 'The Messiah' by Handel on Dec. 18 for the benefit of the British War Relief Society at the Hawthorne High School auditorium. The assisting artists were Rose Dirman, soprano soloist at First Presbyterian Church; Amy Ellerman, contralto soloist at the same church; Harold Haugh, tenor of the Brick Presbyterian Church; and Harold Land, former baritone soloist of St. Thomas Church. Patricia Yates, harpist; Frank Chatterton, pianist; Oliver Herbert, organist, and orchestra, and a chorus of 100 voices participated.

In Winnipeg, Can.

WINNIPEG, CAN., Dec. 26.—The Metropolitan choir, Herbert J. Sadler, director, gave Handel's 'The Messiah' on Dec. 18 in the Auditorium. The choir was accompanied by an orchestra of thirty members through the co-operation of the Winnipeg Musicians Association. Filmer Hubble was at the piano. The soloists for the occasion were: Ronald Bridgett, bass, from Dauphin; Ralph Roberts, tenor of Winnipeg; Mrs. L. S. Cummings, soprano, and Mrs. Grace Arnstead, contralto, from Saskatoon. The entire proceeds of the event were for the Red Cross.

M. M.

In Pittsburgh, Pa.

PITTSBURGH, PA., Jan. 5.—The Mendelssohn Choir's annual performance of 'The Messiah' by Handel, was given recently with George Lapham, tenor; Rilla Peterson, soprano; Lois Clark, contralto; and John Percival, bass, as soloists.

J. F. L.

In Mount Vernon, Ia.

MOUNT VERNON, IOWA, Jan. 2.—Cornell College gave its thirty-sixth annual presentation of Handel's 'Messiah', on Dec. 15. Under the direction of Harold Baltz, head of the conservatory of music, the Christmas Oratorio was performed by a 170-voice oratorio society, forty-piece orchestra, and four guest artists as soloists. The soloists were: Joseph Victor Laderoute, Canadian-American tenor; Olive June Lacey, Chicago soprano; Ruth Pinkerton, con-

tralto; and Francis German, bass-baritone, both of the Cornell Conservatory of Music, Eugene Devereaux, organist, and Helen Venn, pianist, accompanist.

ROCHESTER SYMPHONY PLAYS IN SPRINGFIELD

Iturbi Conducts Philharmonic in All-Russian Program with Alexander Kipnis as Soloist

SPRINGFIELD, MASS., Jan. 5.—Charles L. Wagner of New York, and Edward H. Marsh, of this city, presented the Rochester Philharmonic, conducted by José Iturbi, as the second attraction of their series of four in the auditorium on Dec. 13. Alexander Kipnis, basso of the Metropolitan Opera, was the soloist on the all-Russian program. Mr. Kipnis sang two excerpts from Mussorgsky's 'Boris Godunoff' with the orchestra. The program also listed Rimsky-Korsakoff's 'Russian Easter' Overture and 'Caprice on Spanish Themes'; Tchaikovsky's Symphony No. 6 and Borodin's 'On the Steppes of Central Asia'.

Marlyn Crittendon, violinist, who appeared with Leopold Stokowski's All-American Youth Orchestra, has been invited to play at a White House musicale this month. She is one of the eight young American artists to be heard there in the next few months, and is under the management of Mr. Marsh.

MTNA Meeting in Cleveland

(Continued from page 5)

cerned with several branches of MTNA projects. "The Problems of the Private Teacher and the Private School" under the auspices of the Ohio State Music Teachers' Association, were discussed by Estelle Ruth, Akron, Ohio; George J. Heckman, of Heckman School of Music, Cleveland; Ruth Edwards, Cleveland Institute of Music, and Everett A. Engstrom, of Teaneck, N. J.

One of the most stimulating discussions was the Psychology of Music: Studies in Tone Color, Max Schoen, Carnegie Institute of Technology, chairman. Karl D. Swartzel, Jr., of Bell Telephone Laboratories, read a paper on "The Physical Basis of Tone-Color." Arnold Small, of University of Iowa, discussed "The Tone Color of String Instruments" comparing graphs of the tone of fine violins, their copies, and poor violins. Dr. Dayton C. Miller, of Case School of Applied Science, and famous musicologist, also used slides to illustrate his talk on the whys and wherefores of both open and stopped wind instruments. G. Oscar Russel, of Ohio State University, threw a bombshell into the camp of singers and singing teachers, by advising them to discard the terms, "resonant" as applied to the voice, and "vocal chords," which he called a misnomer. Keen interest was taken in the discussion at this meeting.

Musicologists Join Session

Under the heading, History and Appreciation, the American Musicological Society joined in a session devoted to "Reproductive vs. Distributive Teaching in College," by Theodore M. Finney, of the University of Pittsburgh; "Music and the Democratic Idea," by Donald M. Ferguson, of the University of Minnesota, was stimulating; "The Influence of Political History on Music" by Paul Henry Lang, of Columbia University, closed the session. Edwin J. Stringham, of Queens College, presided.

Gustave Reese, of New York City, secretary of the Musicological Society, was chairman of another joint session which included the reading of three papers. In "Improvisation in Music History and Education," Ernst Ferand, of New York City,

NASM Convention

(Continued from page 5)

Island, Ill.; Concordia College at Fargo, N. D.; Jacksonville College of Music at Jacksonville, Fla.; Manhattan College of the Sacred Heart, New York City; University of Kentucky, Lexington, Ky. Women's College of the University of North Carolina, Greensboro; and Indiana University at Bloomington.

New associate members are College of the Holy Name, Berkeley, Cal.; Meredith College at Raleigh, N. C.; Ohio State University, Columbus, O.; Ohio Wesleyan University, Delaware, O.; University of Tulsa, Okla.; Albion College of Albion, Mich.; Coker College, Hartsville, S. C. and Winthrop College, Rock Hill, S. C.

Junior College membership was granted to Christian College and Stephens College, both at Columbia, Mo. Western Reserve Academy at Hudson, Ohio, was given full preparatory membership.

Officers re-elected include, president, Dr. Howard Hanson; honorary president, Kenneth M. Bradley, Pasadena, Cal.; vice-presidents, Quincy Porter, of the New England Conservatory of Music, Boston; R. E. Stuart, of the St. Louis Institute of Music; and Tracy Y. Cannon, of the McCune School of Music in Salt Lake City; treasurer, Albert Riemenschneider, of Baldwin-Wallace College, Berea, O.; secretary, Burnet C. Tuthill, Southwestern College, Memphis, Tenn.; and counsel, Charles P. Taft, of Cincinnati, O. W. T. Bain, North Texas State Teachers College, Denton, Tex., is a newly elected vice-president.

W. H.

maintained that improvisation has not disappeared, citing the breaks in jazz and likening them to the improvisation of the gypsy players, and the spontaneous utterance and religious ecstasy in the Negro Spirituals. Otto Kinkeldey, of Cornell University, spoke on the rivalry between "The Artist and the Scholar," and Curt Sachs, on "Music History: The Two Sides of the Coin."

The National Federation of Music Clubs annual luncheon, with Mrs. Vincent Ober, presiding was devoted to discussions of the production of opera for American consumption.

Mr. Goldovsky, speaking on "Shall We Have Opera in English?" said "The question no longer is, Shall we have opera in English, but, How are we going to have opera in English? What we need is leadership that knows its business, and when we will have a sufficient number of people who can direct opera musically and who can conduct music theatrically, who can train people to enunciate well, who go to the trouble of translating their operas themselves, and who have enough courage, force of character and devotion to do this without anticipating any monetary reward of any kind, and that is happening today—then in ten years we will have real opera in these United States of ours. What we need today is somebody behind this great movement of organizing the country; the entire United States is one net of small local opera companies and we must have a great organization, and I hope that sometime one of these great organizations could get behind it, could say 'Why couldn't we get behind it?'"

Krenek Writing New Opera

Ernst Krenek, of Vassar College, who spoke on "A New Opera Style for the American Theatre," remarked that "I am about to finish a new operatic work along the lines which I shall discuss presently." Mr. Krenek went on to state that "the new American opera needs a new framework. We will get what we want only by keeping the size of our apparatus as small as possible. The smallness of the orchestral apparatus which may consist of not more than six instruments calls for a very circumspect handling in order to avoid

(Continued on page 38)



Carleton Sprague Smith, President of the American Musicological Society; Karl Geiringer, Who Gave a Lecture on Haydn's 'Le Comte Orléans'; Rudolf Ganz, Who Gave a Lecture on 'La Traviata'; Albert Riemen-schneider, a Member of the Professional School Committee; Russell V. Morgan, Chairman of the Local Committee; Carlyle Scott, Vice-President of the MTNA; Oscar Demmler, Treasurer of the MTNA; Dayton C. Miller, Who Spoke on Wind Instruments; Emile Baume, Who LECTURED and WAS Heard as Pianist

CLEVELAND IS HOST TO NATIONAL MUSIC TEACHERS

(Continued from page 37)

monotony. Therefore certain sections of a play will be filled with spoken dialogue. This makes flexibly dramatic technique necessary. The new style requires trained performers—not opera stars who are petrified in routine, but young singers who are musically intelligent and have a definite talent for acting. Schools would be the most appropriate and dignified centers for the new venture. The creation of a new opera style is one of the noblest opportunities offered to this nation.

"Visual Aids in Music Education" were discussed by Carleton Bullis, Baldwin-Wallace College, chairman, who started proceedings with "Vitalizing the Music Lessons Through Visual Aids"; Harold Gleason, Eastman School of Music, on "Filming the Bach Country"; Raymond Kendall, Dartmouth College, on "New Possibilities in Micro-Photography"; and W. Otto Miessner, University of Kansas, "The Phonoscope as a Visual Aid to Discriminative Listening."

The seating capacity of the ballroom and balcony was taxed for the two-piano program, played by Beryl Rubinstein and Arthur Loesser, Cleveland artists. A lively question and answer period followed; everyone seemed to have come prepared.

"The Folk Element in American Music" was presented by Harold Spivacke, Library of Congress, Music Division, whose subject was "The Archive of American Folk Music in the Library of Congress." "Problems of a Folk Music Collector" were discussed by Alan Lomax, of Washington; "Written and Unwritten Traditions in American Traditions in American Music," by Charles Seeger, of Washington, chairman of the session, and "Recent Finds in the South West," by Laura Boulton, of New York City.

Another Forum Group was devoted to "The History of Music in Relation to Climate: Fluctuations"—that have influenced the character of culture patterns in world history—by Raymond Wheeler,

of University of Kansas, with illustrations by E. Thayer Gaston, of School of Fine Arts. Music libraries were discussed by the chairman, Edward N. Waters, of The Library of Congress whose subject was "The Music Library in Music Pedagogy"; Harold Gleason, Eastman School of Music, "Music Libraries in the School of Music"; Richard S. Angell, Columbia University, on "Music Libraries in the Universities"; and "Music Library and the Private Teacher," by Jessica Fredericks, of the San Francisco Public Library.

"Music Writing" was covered by Dr. William S. Newman, chairman, and first speaker, whose subject was "A Controlled Experiment in the Comparative Evaluation of High School Theory Methods"; and Dr. Howard A. Murphy, of Teachers College, Columbia University, on "A Method for Bridging the Gap Between Theory and Music"; Albert I. Elkus, University of California, on "The Teaching of Counterpoint from the Contemporary Point of View"; and Ernst Krennek, Vassar College, on "Teaching the Twelve Tone Technique."

School Music Dissected

"School Music and the Private Teacher" was thoroughly dissected and discussed by W. Otto Miessner, University of Kansas, and Mildred Eakes, of the Cincinnati Conservatory, who collaborated on the subject, "Has Piano Study Earned a Place in the School Program?"; Russell V. Morgan, Director of Music of Cleveland Schools, and Homer G. Mowe, of New York City, on the subject "Can the School Be Entrusted with the Fundamentals of Voice Building?"; Edward Birge, University of Indiana, and Raymond Burrows, of Teachers College Columbia University, on "Are Strings and Winds Taught Effectively in Our Schools?"; Oscar W. Demmler, Pittsburgh, Pa., and Eleanor Scott, Wenatchee, Wash., on "How Can We Get Closer Cooperation Between the School and the Private Teacher?" David

Mattern, University of Michigan, was chairman.

From discussion meetings in every part of the Statler, the delegates met for the final meeting at dinner on Tuesday evening, to hear reports of standing committees and new committees. Harold Spivacke reported on new trends; Ralph Lewando, of Pittsburgh on new methods for publicizing the work of the Association; Edwin Hughes on steps to be taken to stabilize a membership nucleus and to increase the total; Philip Greeley Clapp, University of Iowa, on the extent to which

teachers are using and profiting by the findings of the American Musicological Society.

Mary Cook Cowerd, soprano, president and founder of the National Association for the Advancement of Blind Artists, sang a short program accompanied by Warren D. Allen.

The sixty-second convention was a complete success and thanks must be extended to the local committee headed by Russell V. Morgan, and to Arthur Shepherd, who was the chairman of the program committee.

PHI MU ALPHA HOLDS TWO DAY CONVENTION

Fraternity Meets Concurrently with MTNA, Installing New Ohio Chapter

CLEVELAND, Jan. 5.—The Phi Mu Alpha Sinfonia Fraternity of America held a two-day convention at the Hotel Hollenden concurrently with the MTNA at the Hotel Statler. A feature of the convention was the installation of a new chapter, Gamma Nu, at Western Reserve University bringing the total of the fraternity's branches up to eighty-six. Cecil Munk, province governor, and a team from Baldwin-Wallace Conservatory of Music, initiated a group of students and recent alumni, Lawrence Chicester will be faculty adviser for the new chapter, assisted by Dr. Arthur Shepherd and Dr. Russell V. Morgan.

Phi Mu Alpha Fraternity officers for the coming year will be: Norval L. Church, of Columbia University, who was re-elected supreme president; Adolph W. Otterstein, of San Jose College, supreme

vice-president, and Charles E. Lutton, of Chicago, supreme secretary-treasurer. Alvah A. Beecher, of the University of Idaho, was elected supreme historian, and Clarence Deakins, of Lawrence College, Appleton, Wis., was named to the executive committee. Ralph Pendleton, Philadelphia pianist, was made an honorary member of the national body.

Over eighty members of the national honor society Mu Phi Epsilon attended the MTNA Convention. At a luncheon at the Women's City Club, Esther Keller presided, introducing the speakers. The national president, Mrs. Elizabeth Ayres Kidd, Winnetka, Ill., musicologist, related her experiences with juniors. Other speakers were Etelka Evans, editor of The Triangle, and Ave Comin Case, of faculty of the University of Michigan, who discussed the society's projects which are linked with those of the MTNA.

Mrs. Gordon A. Anderson, president of Sigma Alpha Iota, presided at a luncheon meeting held at the Cleveland Athletic Club. Mary Cook Cowerd, managing director of the National Association for Advancement of Blind Artists, announced her hope of founding a branch committee for Ohio. W. H.



Steven Kennedy, Baritone, (Right) with Dr. Charles Vardell, Composer, at Salem College, Winston-Salem, N. C., Where He Sang at Reynolds Auditorium



Viktor Fuchs, Singing Teacher of New York and Philadelphia, Visits the Hudson School at Tarrytown, N. Y., Where He Plans to Give Opera Performances in the Spring



Frank Parker, Diseur, in a Mayan Inn at Chichicastenango in the Guatemalan Highlands



Mildred Dilling, Harpist, in Hollywood Before the RCA Building with (Left to Right) Walter Lowendahl, Producer; Thomas Biggert, Film Editor, and Reginald Le Borg, Director of a Film in Which Miss Dilling Is Featured



Larry Gordon

In Front of an Exhibition of Ballet Pictures in the Museum of Modern Art during an Intermission in the League of Composers Concert Honoring Darius Milhaud Are Two Baritones and Two Mezzo-Sopranos: from the Left, Frank Chapman, Gladys Swarthout, Emilio De Gogorza and Leslie Frick



Josephine Antoine Flies to Chicago to Substitute in a Performance of 'Martha' with the Chicago Opera. With the Soprano at the New York Airport Is Austin Wilder, Director of WGN Concerts



Maria Gambarelli, Dancer, Enjoys a Sunny Promenade in Puerto Rico



Keith Falkner, British Baritone, Now a Flying Officer in the R.A.F., Is Pictured on Leave with His Wife (Christabel Fullard, Who Was His Accompanist for American Concerts), Their Children, and Mr. Falkner's Aunt, Dr. Emily Daymore

Miscellanea Artistica



Helen Jepson Joins the 1941 "Fight Infantile Paralysis" Campaign, and Accepts a Certificate of Appointment as a Neighborhood Chairman from Keith Morgan, National Chairman of the Committee for the Celebration of the President's Birthday



Larry Gordon

Ellen Ballon, Pianist (Left), with Edna Ferber, Novelist, at a Recent New York Meeting



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